ALICE COOPER "EVERYBODY WAS TERRIFIED OF US!"

RECORD COLLECTOR EST. 1979

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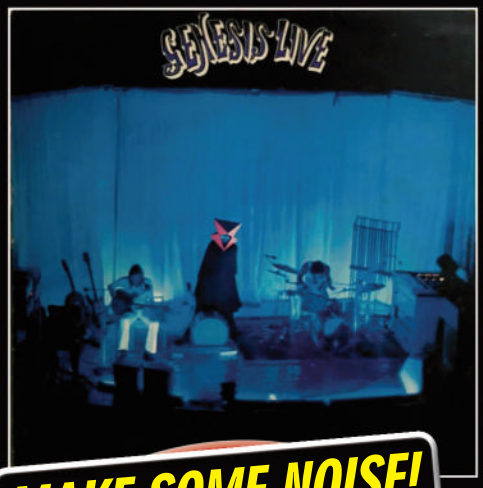

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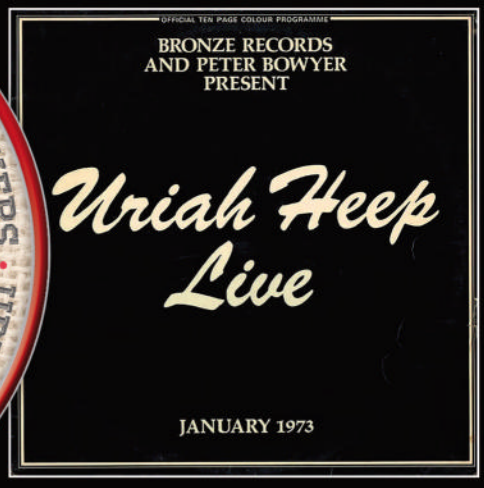

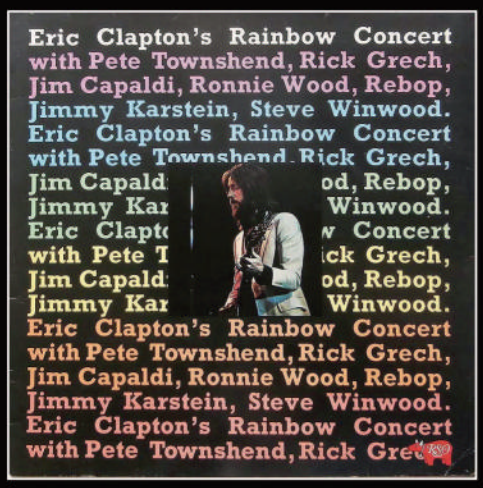

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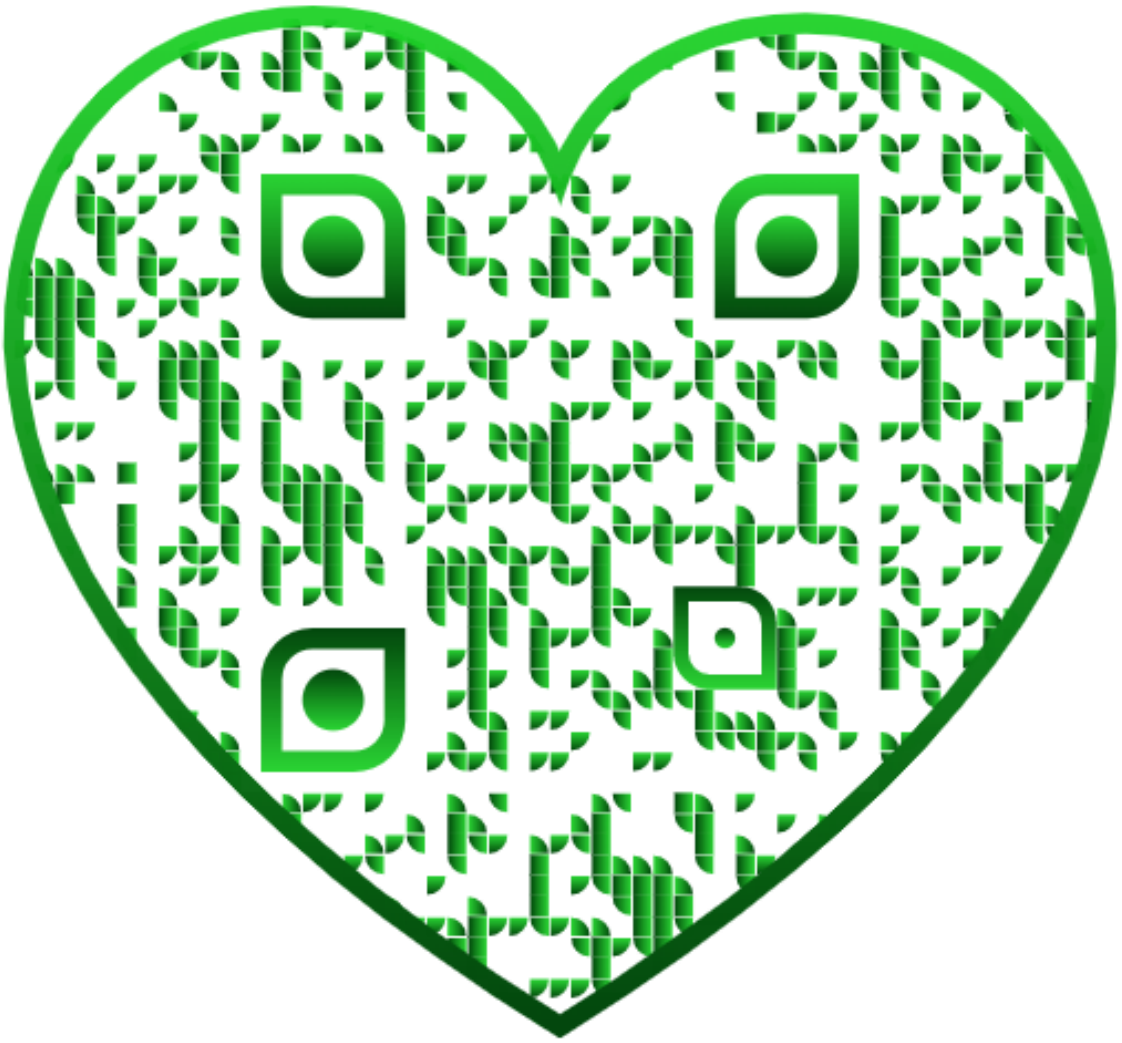


New releases: September 2023

Latin Freestyle
New York / Miami 1983-1992
CDCHD 1617/ XXQLP2 112 2LP
Freestyle grew out of early 80s electro, which inspired New York's young Latin population to make its own variant. Lyrically, it echoed the 60s girl-groups; musically, it bridged disco and house using 808s and Cuban rhythms. The results were dizzying, passionate, and ultra-modern.

Hearts For Sale! Girl Group Sounds USA 1961-1967
CHD 1627 (LP)
The fifth and latest in our series of 12-inch vinyl albums spotlighting the US girl group sound of the 1960s.

Darrow Fletcher / Hope For Love C/W No Limit
CITY 088 7"
A rare early 70s Darrow Fletcher track, originally made to interest Ray Charles, paired with the popular "No Limit" which sold out as a limited-run 45 back in 2012.

Joe Graham / John Edwards / Higher Than High C/W It's Got To Be The Real Thing For Me
CITY 087 7"
'Higher Than High' is an unreleased soulful disco number recorded around 1976 for the GRC stable. The flip is an up-tempo Sam Dees song, unheard until the 1990s release of the first batch of GRC/Aware tapes

Ornette Coleman / Friends And Neighbours
HIQLP 116 LP
The first vinyl reissue in nearly 20 years for this Ornette Coleman album using fresh 24/96 transfers from the original production master. The album was recorded at his loft in downtown New York.

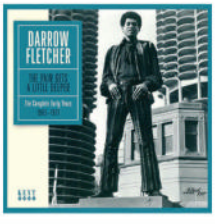
The Sheppards / Stubborn Heart C/W How Do You Like It
REPRO 13 7"
'Stubborn Heart' has been played since the early days of the scene but is still a guaranteed floor-filler. The flip has also picked up many spins in recent years.

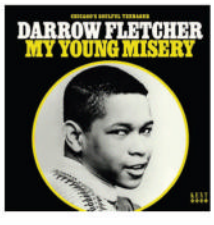
Clydene Jackson / I Need Your Love C/W We're In Love
CITY 091 7"
'I Need Your Love' appeared on Clydene Jackson's 1975 debut LP for Ray Charles Crossover imprint, the flip is another self-penned track from the same LP.

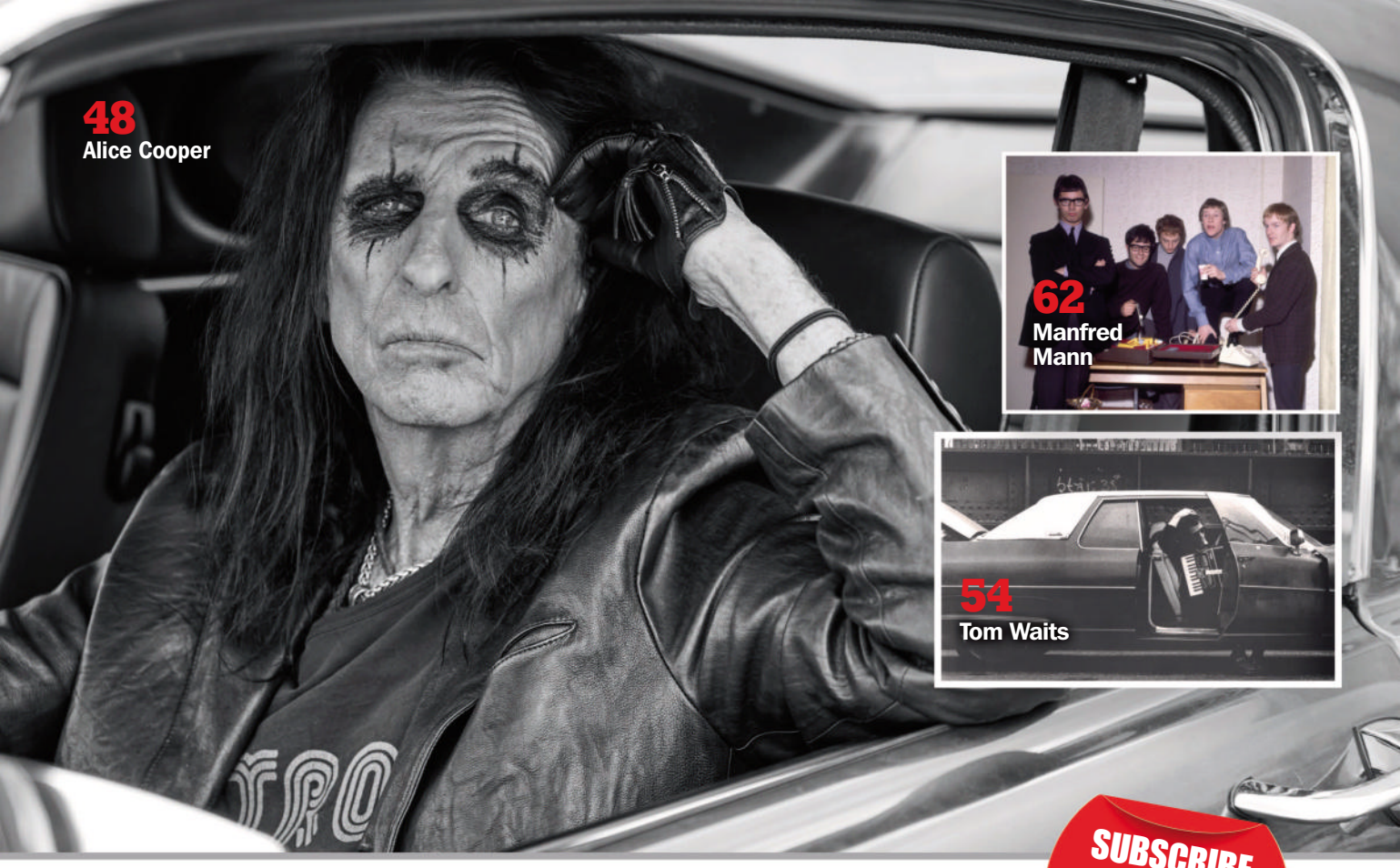
Connie Stevens / Tick Tock C/W Keep On Growing
NW 514 (7")
The new single on Bob Stanley's Measured Mile label is a terrific double-header from Connie Stevens. A northern soul monster, arranged by the late Philly soul legend Thom Bell.

Karen Verros / You Just Gotta Know My Mind C/W Karen's Theme
NW 516 7"
First issued on the Dot label in 1965, 'You Just Gotta Know My Mind' is one of the most popular and in-demand tracks ever to appear on our "Girls With Guitars" compilation series.

Also available:







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50th anniversary
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September 2023 Issue 548

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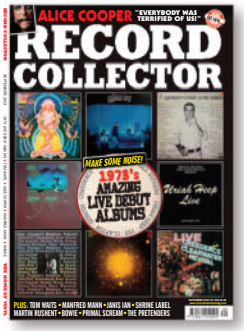

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Published by Diamond Publishing Ltd. A member of the Metropolis Group
Printed by PCP. Distributed by MarketForce UK Ltd

PPA

The *RC* staff's favourite... Live albums

PAUL LESTER **Joy Division** ***Les Bains Douches 18 December 1979***
VAL CUTTS **Nirvana** ***Unplugged In New York***
TIM JONES **Barclay James Harvest** ***Live Tapes***
JOHNNY SHARP **Bill Withers** ***Live At Carnegie Hall***
PETER BARRY **The Corrs** ***Live***
DARYL EASLEA **Van Der Graaf Generator** ***Vital***
NIALL DOHERTY **Depeche Mode** ***Live In Berlin***
BILL EDWARDS **Ramones** ***It's Alive***
STEVE BURNISTON **Todd Rundgren's Utopia** ***Another Live***
CHARLES DONOVAN **Kate Bush** ***Before The Dawn***

Spotify

Record Collector | Sept 2023 | Issue 548 | Playlist
"The magazine you can hear"

Hawkwind Born To Go
Leonard Cohen You Know Who I Am
Heaven 17 Play To Win 12"
Buzzcocks Autonomy
JW Ridley Everything (Deathless)
Billy Squier Too Daze Gone
Tony Bennett The Long And Winding Road
Jane Birkin Je t'aime moi non plus
The Fureys & Davey Arthur When You Were Sweet Sixteen
Public Enemy You're Gonna Get Yours
Alice Cooper Elected
Tom Waits Blue Valentines
Manfred Mann The Mighty Quinn
Janis Ian Evening Star
Yes Heart Of The Sunrise
The Boo Radleys Thinking Of Ways
David Bowie Hang On To Yourself
Fun Boy Three Our Lips Are Sealed
Primal Scream Velocity Girl
The Pretenders I Think About You Daily
Beck Thinking About You
The Clientele Reflections After Jane
John Carter Winchester Cathedral
Gwen Guthrie Seventh Heaven
Santana Oye Como Va

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For The Record

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Hello, and welcome to RC548

I may not have been 'round when Jesus Christ had his moment of doubt and pain, but I *was* 'round when William Jellett, the infamous hippie known as "Jesus" who danced at seemingly every gig, certainly in London, in the 70s, grooved outside The Roundhouse in Camden ahead of the gig there by Pink Fairies supported by Little Bob Story, The Hammersmith Gorillas and some bunch of upstart punks called The Stranglers.

Nineteen seventy-six was my first year of gig-going, and so the 1973 live albums – and, by extension, the concerts – celebrated in this issue make the past seem like a very exotic, foreign place to visit indeed. I may not have been there at the Rainbow to witness Eric Clapton battling his demons or at Leicester's DeMonfort Hall and Manchester's Free Trade Hall to see the Genesis captured on *Live*, and I definitely wasn't there on either night to see everybody's favourite firm of progressive rock solicitors, Beck, Bogert & Appice, at Kosei Nenkin Hall, Osaka – I couldn't have been; I would have missed double-Spanish the next morning – but via the power of vivid music writing those shows are brought to life here, should make you feel that You Were There, and will hopefully encourage you to check out the generally quite affordable recordings of the momentous nights in question.

There are amazing musicians featured in this issue – Tom Waits, Manfred Mann, Janis Ian, Alice Cooper – who I've never seen in concert. Then there are the artists who I *have* seen live: Primal Scream, The Boo Radleys and Blur. The latter I spent a very memorable week on the road with back in 1991. In fact, the idea of enjoying a band live and direct, and being up close and personal with them, was taken, that week, to new extremes by Damon Albarn – look no further, for proof, than the inset photo of yours truly being assailed by the mockney frontman.

See you next month,

Paul Lester

VINYL WARNING

Reading several reviews of the new Yusuf/Cat Stevens album, *King Of A Land*, I decided to check it out. Not because I usually need the opinions of others, but because the writers seemed to hint that our Cat is back on track, as it were.

My local record-pusher readily supplied me with a vinyl copy and apologised for the high price of the product but assured me he'd compared gross prices and ordered from the least expensive source, something he takes a pride in doing.

The record came through in a week or so - and the package is certainly lavish, with the vinyl housed in a thick sleeve with a beautiful booklet with lyrics and likeable illustrations. Unfortunately, with a slightly warped and, as it turned out, crappy pressing on thin, green vinyl.

The music is great, but the poor sound quality is a massive let-down. Why spend time and money on an impressive sleeve when the core product isn't up to par? In eight cases out of ten, the "coloured" pressing is inferior to the black standard issue. Dear music industry, don't treat vinyl as a gimmick or a souvenir, something to be framed on the wall.

Mind you, [vinyl remains] the only physical format with increased sales, and is still the best way to enjoy music in one's home.

Lasse, email

I've read with interest David Ferns' and Gary Quinn's letters [*RC* 546] about the price of vinyl. I agree with Gary that Brexit has put a stop to buying the likes of GuruGuru, Amon Duul, Birth Control etc from Germany due to vastly increased costs and that is indeed one of my biggest bugbears. On the other hand, a lot of what us serious collectors rummage about for is 40, 50 and 60 years old - some of my jazz albums are 70 years old (early Miles Davis, Jack Teagarden). So to find one of these in sparkling condition is only going to get harder as time moves on, and with more people enjoying vinyl again the prices will go up. The joy of supply and demand. Maybe buy one album per week/month and make it one that you really want. Now, where to find that spotless copy of the first Marshall Tucker Band album?

Keep up the good work with your esteemed publication.

Mick Wolff, email

BLUES HERO

Re: Mike Vernon "Engine Room Unsung Hero" (*RC* 543).

Thanx for the insight into a name I saw on many 60s British blues albums in my youth. Talk about being at the coal face of the industry. I note, though, no mention of his work with the fabulous Savoy Brown. His association with, and contribution to, the band's first four albums seem pivotal to the formation of their sound during the period with their most memorable line-up, including (IMHO) one of the finest British blues singers in the UK: Chris Youlden. Any chance of a feature on the band during those formative years and Chris himself – not forgetting the stoic Kim Simmonds, their longest-standing and only remaining original member?

Geoff Carter, Canberra, Australia

GOTH: GOOD

I enjoyed your piece about goth. It took me back to the 80s when every dismal town had a club with an 'alternative night'. It gave sanctuary to every local youth without adidas and with a desire to avoid a kicking down the 'fun pub'. Many of these youths were goths, but certainly not all of them, and the soundtrack catered for everybody.

Please do not let the broadness of this church tempt you into co-opting alternative night favourites like Joy Division and Echo And The Bunnymen into goth. Groups who steered clear of the dressing-up box and the Boots No 7 counter do not deserve this epithet.

Iain Stansfield, email

NEW POP VS POST-PUNK

Though I've never been much of a goth fan, I absolutely loved Jeremy Allen's piece in the latest issue, which was very informative and insanely readable.

Re: the *RC* Interview with Martin Fry. He seems like a decent fella, and there's no denying the strength of *The Lexicon Of Love*, but I felt my heart sink in a way it hadn't done in 40 years when he and David Stubbs resurrected all the old rhetoric about the "new pop" being a dazzling alternative to the dreary post-punk that preceded it. For many of us around at the time, it was ghastly - and felt like the biggest collective loss of nerve and creativity in music history. It was almost as though The Beatles, Stones, Who et al had all decided to jack it in and sign up with the Larry Parnes Organisation.

Mark Spedding, Tadley, Hants

NOT RAVEN, DROWNING

Not wishing to appear too pedantic but a couple of corrections for your excellent article about Raven [*RC* 547]. Tygers Of Pan Tang management did want to sign Raven but although we suggested them to Neat Records we never did, as your article states, manage them. We wanted to but the brothers Gallagher were far too independent for that. The Ozzy Osbourne gig did not come about after Ozzy had heard them on the radio. The Tygers agent asked us to suggest a support band for Newcastle Mayfair and Raven seemed a great choice, so they got the gig. The night did not go without incident as John Gallagher threw what seemed like a bucketful of water in the air which went all over Ozzy's back line. His road crew went mental about it but Ozzy, who I was standing with at the mixing desk, thought it extremely funny.

I recently bumped into John and Mark Gallagher at a festival, having not seen them for 40 years. They were still the same unaffected,

Photo (Damon Albarn) Steve Gullick

I Was There

A reader's recollection of a key music event

This month:
The Who, New Edmonton Gardens, 21 August 1967

At 8.15am I, Greg, Jim L. and Alan board the Greyhound bus for the 300km ride from Calgary to Edmonton. Aged between 14 and 16 years old, we are going to see The Who. We are all huge Who fans and are eagerly anticipating seeing them live. The show is actually The Herman's Hermits Show but we are only interested in The Who. Contrary to what was erroneously stated in Andy Neill and Matt Kent's book, *Anyway, Anyhow, Anywhere*, The Who did not open for Herman's Hermits at the Calgary Stampede on 13 July 1967 – the tour started in Portland Oregon on 14 July, so we haven't had the opportunity to see them until now.

We arrive in Edmonton at 11:30 and for the next 8 hours visit record stores, radio stations and hotels for any sign of The Who – no luck. We do, however, pick up some Who album covers from displays in one store.

The concert at the New Edmonton Gardens (a hockey arena) starts at 8pm. First up are American group, The Blues Magoos. The guys are dressed in psychedelic suits that flash different colours in the dark. They perform their hits, We Ain't Got Nothing Yet and Pipedream, among other songs. Fans crowd the aisles during their set and an announcement is made that anyone who leaves their seat during the remainder of the show will be escorted from the arena.

Next up are The Who. They perform nine songs, each receiving wild applause at their conclusion. We're in seventh heaven hearing Substitute, Pictures Of Lily, Happy Jack and I'm A Boy. People are in the aisles taking photos, but no one is escorted out. I have my brother's Kodak camera that, unlike my own, doesn't lock after each photo. I end up taking one good photo and a few triple exposures. At the beginning of My Generation, Alan and I, who have the better seats, rush to the stage because we know what's coming. Near the end of the song, the group freezes, the lights go out and someone near the front yells "smoke bombs". The lights come back on as smoke rises from the stage and Pete smashes his guitar and Keith kicks over his drums. Both Alan and I each grab a drumstick thrown into the crowd.

After an intermission, Herman's Hermits come on and perform their hits and a few covers of Beatles and Bee Gees songs. We're not really interested and watch from the side entrances to the arena. The four of us try to get backstage to meet The Who but are unsuccessful. We were more successful the following year in Edmonton and Calgary.

After the show we head back to the bus station to catch the Greyhound back to Calgary. Greg gets a poster of the show off a telephone pole. We get back to Calgary around 5am, before city buses start up, so we walk the 3km home, tired but still on a natural high having seen The Who live. The next day, I pick up a mint copy of the poster for the show displayed, for some reason, in a hardware store in Calgary.

We'll all see The Who on numerous occasions in the following years, but nothing can compare with the excitement of seeing them that first time when we were teenagers.

Jim Howell

PS: The person at the bottom of the poster (above, inset) is Benny Benjamin, the local promoter.

Photo (Wesley Doyle): Mark L. Hill; Photo (Joel McIver): Richard Ecclestone

enthusiastic lads that I first encountered at a small club in Newcastle. **Tom Noble** (Tygers' manager then, now and, perhaps, forever).

OTIS: READING

Further to Paul Bowler's article on "pop" artists who displayed other creative abilities (*RC* 546). I couldn't let pass the opportunity to mention the multi-talented Johnny Otis. Sometimes referred to as the Godfather of Rhythm and Blues, Johnny Otis was not only a band leader, drummer, saxophonist, vibes player, discoverer of many R'n'B artists who went onto greater fame, creator of many R'n'B chart and pop hits like Willie And The Hand Jive and Ma, He's Making Eyes At Me and songwriter (Every Beat Of My Heart was one of his) but was also an accomplished painter (see pic.) and sculptor.

In later life he turned his hand to politics and journalism, was a college teacher of blues, jazz and pop in California and a preacher in a gospel church. Johnny was inducted into the Rock & Roll Hall of Fame in 1994 by one of his discoveries, none other than Etta James. If anyone is overdue a major write-up in your splendid magazine it's surely him. Wanna know more? Listen to, say, Shake It, Lucy Baby on YouTube or get a copy of the book of his artwork (*Colors and Chords*) available online.

Phil Gibson, email

JOY UNCONFINED

This month's *RC* (547) is what I'd best describe as being a real "stonker". A joy. Truly. Nice work. Thank your "team" from me.

So many 'Reasons To Be Cheerful', truly an exceptional read this month. The (mighty) Mighty Baby are brilliantly unstated in every groove - who can resist their song, Eqyptian Tomb? The excellent 'Gothic' page-turner reminded me of just how many Cure, Banshees, Bauhaus, Mission and Sisters 12" singles I bought in the early 80s. The smoothly entertaining ABC feature with Martin Fry was informative but I disagree when even he passed on their second LP, *Beauty Stab*, as being too gloomy. Yes, but it is grittier, more ballsy, with tremendous, guitar-laden gems to compliment what I'd describe as a rather too sugar-coated debut.

More interesting was Joe Geesin's piece [on spiralling record costs] which reassured me that I am not alone: comforting to learn that others might have the same issues with new 180g vinyl. We pay good money for what sometimes doesn't seem like value -unlike *RC*, which is worth every penny!

Simon Mullin, email

CAN BUY A THRILL

I couldn't resist the opportunity to acknowledge the excellent article on Steely Dan by Max Bell [*RC* 546] – ticket stub attached with some happy memories of their first London gig for your letters' pages.

I thoroughly enjoyed the story behind their second album, *Countdown To Ecstasy*. In particular I noted that Max attended one of their first two London gigs in 1974 and recognised his references to them being both loud and none too subtle. I was lucky enough to attend the first of their two nights at the Rainbow on 20 May that year and what I experienced that night turned me into a complete and utter Dan nut for the rest of my life. I had already been blown away by their third album, *Pretzel Logic*, released a couple of months before the gig, and then I and two other mates managed to get tickets. I recall Kiki Dee did the warm-up, which included her future hit, I've Got The Music In Me, and deciding that not only was she sexy but I had also fallen in love with her, too.

However, the Dan were absolutely fantastic and came over as a really tight rock band with attitude, playing some 13 songs of which the highlight was Reelin' In The Years. Little did I know I would have to wait another 22 years before I would see them again!

Pete Rand, email

THIS MONTH'S CONTRIBUTORS

Biographer of **Leonard Cohen** (p76) and Serge Gainsbourg, ghost-writer of Debbie Harry, **Sylvie Simmons** has written about music since 1977 when she left London for L.A. to write for *Sounds* and *Creem*. She also writes music and has released two albums, a third to come.

Michael Heatley, who writes the **Manfreds** (p62) feature and contributes to **1973 Live Debut Albums** (p62), is a Liverpool-born writer and musician. His relationship with *RC* began with a feature on Welsh progressive rockers Man. Three decades later, he's graduated from Man to the Manfreds!

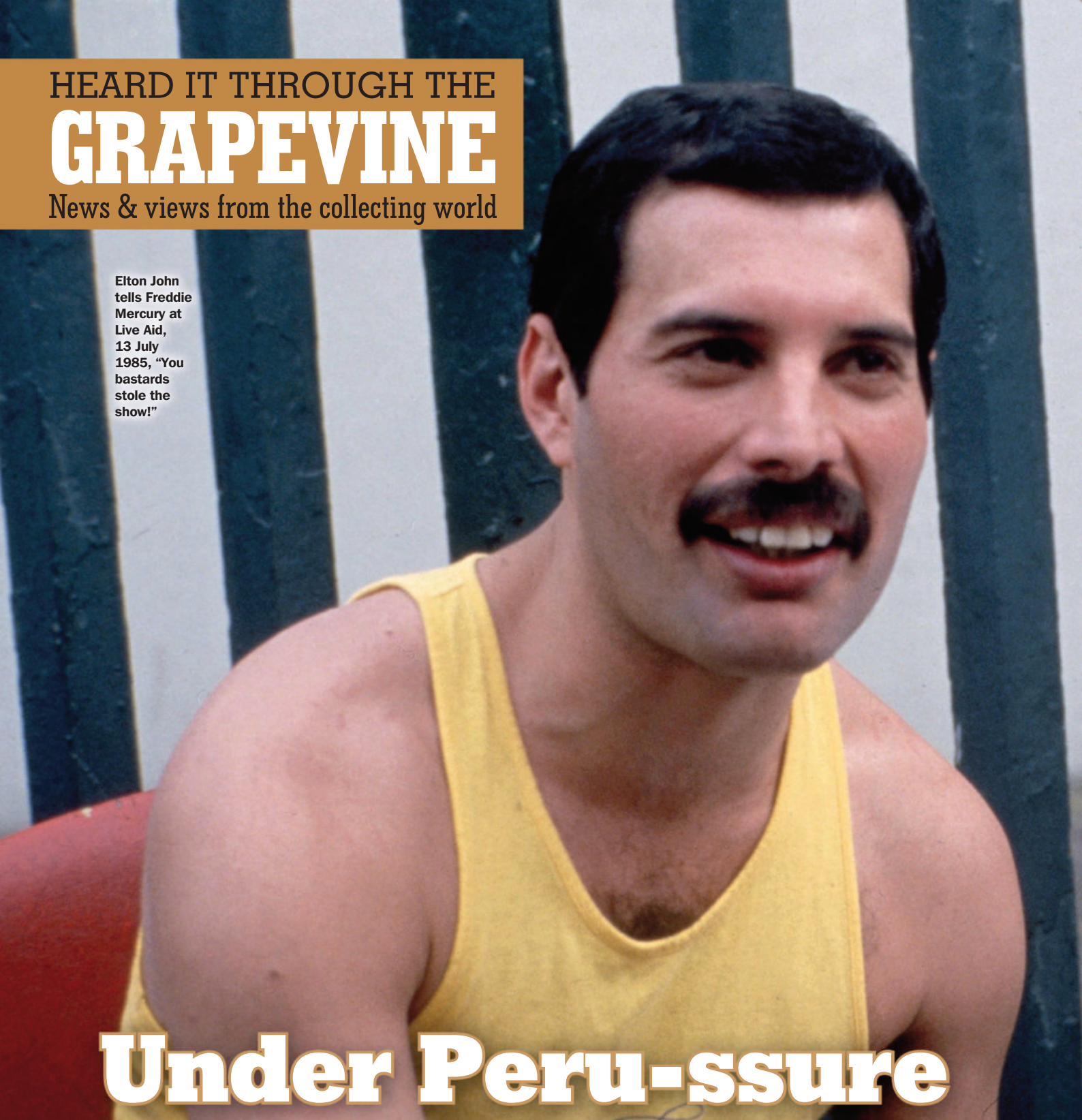
Wesley Doyle first saw **Tom Waits** (p54) on *Saturday Superstore* back in 1983 and was hooked. So, listening to all his albums for our feature was no great hardship. Wesley's current book, *Conform to Deform – The Weird And Wonderful World Of Some Bizzare* is published by Jawbone Press.

Joel McIver interviews **Alice Cooper** (p48), unpacking lurid tales of Frank Zappa, David Bowie, near-fatal stage incidents and more. Joel himself leads a less star-studded life, although he did once bump into Bill Oddie at Heathrow airport.

NEXT MONTH
RECORD COLLECTOR
IN SHOPS 7 SEPT

THE PRETENDERS

PLUS! 1978 – THE YEAR IN MUSIC + PAUL YOUNG + THE POLICE + CIDNY + ARTHUR BAKER + CLIFF BENNETT



Elton John tells Freddie Mercury at Live Aid, 13 July 1985, "You bastards stole the show!"

Under Peru-ssure

Queen 25-album collection due in Peru, and lots more **Freddie Mercury** due

Following the ***Queen**: The Vinyl Collection* part-work series of 25 albums in Chile and Argentina in August/November 2022, a similar exercise is underway in Peru, via Planeta. Between late June and early August, the *El Comercio* newspaper was printed with 45rpm 180g LPs of *The Miracle*, *Queen*, *The Works* and *Hot Space*. An illustrated magazine for each album accompanied the MPO France pressings, half-speed cut at London's Abbey Road Studios, with revised artwork from Queen art director, Richard Gray. They're followed in August by (17) *Flash Gordon* (31) *Made In Heaven* 2LP; September (14) *A Night At The Odeon* 2LP (28) *On Fire: Live At The Bowl* 3LP; October (12) *Live Killers* 2LP (26) *A Day At The Races*; then November onwards, *A Kind Of Magic* (with original track-listing/non-variant sleeve), *A Night At The Opera*, *Innuendo* 2LP, *II*, *Greatest Hits* 2LP, *Sheer Heart Attack*, *Greatest Hits II* 2LP, *Live At The Rainbow '74* 2LP, *News Of The World*, *Greatest Hits III* 2LP, *The Game*, *Live At Wembley Stadium* 3LP, *Queen Rock Montreal* 3LP, *Jazz* and *On Air* 3LP.

In *RC* 546 (July), we reported on the **Freddie Mercury** estate auctions via Sotheby's on 1-11, 1-12, 1-13, 6-7, 6, and 7 September. Among the first auction's highlights are a stage costume worn at London Marquee Club in December 1972 and Imperial College, London, in 1973 (estimate, £20,000);

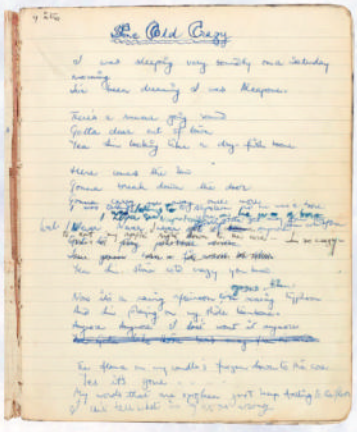
> **"*A Kind Of Magic* is out with its original tracklisting in Peru"**

custom boots; his *Queen* album artwork designs; and original Queen logo design (£12,000); silk jacket from 1970 Imperial rehearsals (£7,000); handwritten lyrics for six *Queen* songs, including My Fairy King (£50,000); his earliest, 42-page handwritten lyrics book, including work-in-progress Stone Cold Crazy,

Freddie's stage costume worn in 1972-73

Brian May at his Star Fleet launch, Abbey Road Studios, 17 July 2023

Freddie's jacket worn at 1970 rehearsals



Left to right, above: Queen, 25 albums out in Peru; Freddie's earliest handwritten song notebook, estimate £180k; Freddie's handwritten lyrics to Stone Cold Crazy.

Liar, Keep Yourself Alive (£180,000); *Live Aid* vest (£5,000); London Shaw Theatre rehearsal top (£6,000); and three pairs of sports boots worn there and at *Rock In Rio* and the final Knebworth show, 1984-86 (£3,000-£8,000 each).

A Freddie *Queen II* 3,000-copy figurine is due via Rock Iconz by Christmas, while **Brian May**'s *Victorian Virtual Reality: Photographs From The Brian May Archive Of Stereoscopy* exhibition of 150-plus stereoscope images is at Watts Gallery, Artists' Village, Down Lane, Compton, Surrey, to 25 February 2024. The *Queen Extravaganza* official UK tribute tour runs 26 February to 21 March 2024.

On 17 July, *RC* attended the launch of May's 40th anniversary *Star Fleet Sessions* box at London's Abbey Road Studios. The third deluxe archival haul in his *Gold Series* contains a red 180g EP, 7" with exclusive mix, nine-track *Star Fleet Project & Beyond*, including new mixes, and unissued 23-track *The Complete Sessions* CD. May's event included an online virtual reunion with remaining quintet members, **Alan Gratzer** (REO Speedwagon) and **Fred Mandel** (Alice Cooper/Queen's *The Works*). The world premiere of the vibrant Star Fleet video transported the 150 assembled – including *We Will Rock* you bassist **Neil Murray** and **Queen + Adam Lambert** bassist **Neil Fairclough** – back to 1983, while on-screen greetings included a one-off **Def Leppard** performance. Fairclough revealed to *RC* that he's recording with **The Deccan Traps** in the US later this year, while Brian announced that further *Gold Series* releases in the offing should include a collaborations collection, as he retained copyright on all his guest appearances. A 25th anniversary revamp of the 1999 *Furia* soundtrack and 30th anniversary revisitation of 1994's *Live At The Brixton Academy* may be on the horizon, too.

See queenonline.com, tiendaelcomercio.com/collections/coleccionables, sothebys.com, brianmay.com, wattsgallery.org.uk, knucklebonz.com. The* Star Fleet *LP, picture disc LP, CD, cassette and box set are out via queenonlinestore.com.

Photos: (Freddie/Elton) Nils Jorgensen/Richard Young/Shutterstock; (Freddie's notebook/lyrics) Queen Productions Ltd/Sony Music Publishing UK Ltd; (Brian May) Mark Taylor

What's Happening?!?!

Collecting's roads less travelled

At *RC* Towers, we sense new music emerging from **Staind**, **Drake**, **ZZ Top**, **Europe**, **Nas**, **Annihilator**, **Paris Hilton**, **Eye Am**, **Vampire Weekend**, **Spiritbox**, **Bullet For My Valentine**, **Armored Saint**, **Dion**, **Judas Priest**, **Missing Persons**, **Nova Twins**, **Gorillaz**, **Shadows Fall**, ex-Five Star's **Denise Pearson**, Cinderella's **Tom Keifer**, ex-Lonestar's **John Sloman**, **Snow Patrol**, **Osibisa** (live/studio, 2023/24), ex-One Direction's **Zayn Malik** (on Island), The Pineapple Thief's **Bruce Soord** (Kscope), **Sara Evans** (Melody Place), **Delta Goodrem** (ATLED); reissues from **Joe Cocker**, **The Spinners**, **Sonny Rollins**, **Greg Kihn**, **Bobby Darin**, **John Carpenter**; an opera by **Damon Albarn**; and an autobiography by **Ted Nugent**.

CELLULOID HEROES

Visual projects due include Clay Tarver's *Vacation Friends 2* film, on Hulu, 25 August, soundtracked by DEVO's **Mark Mothersbaugh**; Brantley Gutierrez's *Lips Like Sugar* film, soundtracked by Arcade Fire's **Will Butler**; Shawn Levy's *Deadpool 3*, in cinemas, 3 May 2024, soundtracked by **Rob Simonsen**; Stephen Cookson's *Arthur's Whisky*, with **Lulu**, **Boy George**, soundtracked by **David Newman**, on Sky Cinema by Christmas; a **Luther Vandross** documentary via Sony, and a Patrik-Ian Polk biopic; Vikhram Gandhi's *Understanding Christopher Wallace* **The Notorious BIG** documentary, via Time Studios; a documentary on Snot's **Lynn Strait**; Gareth Edwards' *The Creator* film, in cinemas 29 September, soundtracked by **Hans Zimmer**.

KIT & CABOODLE

Judas Priest's **Richie Faulkner** has a Flying V Custom guitar out via Gibson; Rush's **Alex Lifeson** has a Les Paul Custom Axcess guitar out via Epihpone.

ACOUSTIC September (15) **Briscoe** *West Of It All*, producer Brad Cook (Bon Iver), ATO, **Bahamas** *Bootcut*, co-producer Robbie Lackritz (Feist), Brushfire (22) **Jenny Owen Youngs** *Avalanche*, producer Josh Kaufman (The Hold Steady), Yep Roc.

BLUES September (8) **Ariel Posen** (Tom Jones) *Reasons Why*, Soundly Music October (27) **Robert Finlay** *Black Bayou*, producer **Dan Auerbach** (The Black Keys), Easy Sound.

INDIE September (22) **Postdata** *Run Wild*, co-producer Joe Chiccarelli (The Strokes), Paper Bag October (13) **Matthew & The Atlas** *The Place We Live*, co-producer Ali Chant (Dry Cleaning), Communion (27) **Viji** *Vanilla*, producer Dan Carey (Wet Leg), Speedy Wunderground.

The angelic Renee Rapp

JAZZ September (22) **Idris Ackamoor & The Pyramids** *Afro Futuristic Dreams*, producer Malcolm Catto (Madlib), Strut.

METAL September (29) **Atena** *Subway Anthem*, producer Henrik Udd (Bring Me The Horizon), Indie Recordings.

PROG/AVANT+ September (22) **Apollo Suns** *Departures* CD, LP, producer Ben Kaplan (Bootsy Collins), Do Right.

POP August (18) **Renee Rapp** *Snow Angel*, producer Alexander 23 (Olivia Rodrigo), Polydor September (29) **Noel Gallagher** collaborator **Andrew Cushin** *Waiting For The Rain* CD, brown, grey, blue LPs, cassette, producer Dave Eringa (Manic Street Preachers), andrewcushin.tmstor.es, (UK tour, 12 October-16 December).

ROCK August (25) **Ratboys** *The Window*, producer Chris Walla (Tegan & Sara), Topshelf, ***Tempt***, producer Chris Lord-Alge (Muse), Better Noise October (13) **Hannah Wicklund** *The Prize* CD, LP, producer **Sam Kiszka** (Greta Van Fleet), hannahwicklund.com, **Arabrot** *Of Darkness And Light*, producer **Alain Johannes** (QOTSA), Pelagic.

HELLO IT'S ME

Laura Cantrell

Singer-songwriter on her first set in nine years

How come you're back now?
It was planned to coincide with the 20th anniversary of my first album, in 2020. Then the pandemic broke. It's a celebration of songs I love: Amy Rigby's Brand New Eyes; When The Roses Bloom Again, with Steve Earle; my tribute to Rosie Flores, Just Like A Rose; and collaborations with Don Fleming, David Mansfield, Paul Burch.

Were there any interesting episodes during its creation?
Early 2020, we shared ideas, to prep for Don Fleming. We had a demo of Push The Swing, made at Mark Spencer's studio, in 2019. He worked on it after I left and sent me a very rough mix. Then the pandemic hit. One day, Don emailed the finished version. I was astonished.

How long did it take?
Sessions, November 2020 to May 2022, then mastering.

What were you up to during the interregnum?
My daughter was born 2006, and I was performing in the US, co-writing in Nashville, hosting radio in New York.

Did you ever feel like jacking it in?
Early in the pandemic, I felt low. The things that I'd expected to accomplish seemed very far away. The uncertainties were serious and real. Many of us were feeling our way through the uncertainty without clear answers. Except too much wine!

What was the standout?
Finally sequencing the album. I realised that I had a kickass Side A, and my concerns were replaced with great excitement.

Who's been the biggest help along the way?
The musicians on the album, and my friend, Lucinda Williams. She and I started another project, which we hope to finish next year. Folk musicians get better with age. Experience deepens your understanding and emotional connection to your material. You sing and play with more authority. You're more in the moment.

What do you put your longevity down to?
Not coming back too often (*laughs*). Playing music keeps you young.

What's next?
To keep playing for years, and shows for the rest of this year. Then finish other projects.

Laura Cantrell* Just Like A Rose *CD, LP are on Propellor.

Acoustic

Nanci Griffith *Working In Corners* 4CD, 4LP boxes, with *Working In Corners*, *Once In A Very Blue Moon*, *The Last Of The True Believers*, *Poet In My Window*, CD adding bonus; *More Than A Whisper* tribute LP, with **John Prine**, **Emmylou Harris**, **Lyle Lovett**, **Brandy Clark**, **Shawn Colvin**, **Steve Earle**, CD adding two, Rounder, 22 September. ■ Holly Gleason *Prine On Prine* **John Prine** book, Chicago Review Press Writers, 12 September. ■ **Kath Bloom** *Finally*, five bonuses, Chapter, 8 September. ■ ***Neal McCoy****/Be Good At It/The Life Of The Party/ 24-7-365* 2CD, Morello, 8 September. ■ ***Mae McKenna****/ Everything That Touches Me/Walk On Water* 2CD, bonuses, BGO, 1 September. Due: August (25) **Tim McGraw** *Standing Room Only*, Big Machine September (1) **Kathryn Tickell & The Darkening** *Cloud Horizons*, Resilient (8) **Josh Turner** *Greatest Hits*, Snakefarm (15) **Hank Williams** *Hank 100*, BMG.

Blues

In June, New York Archive Of Contemporary Music announced that it's catalogued the **Keith Richards** *Blues Collection* of 8,413 CDs, 5,322 LPs, 2,542 7" and 1,509 78s and flexis. Due: August (11) The Black Keys' **Dan Auerbach** *Tell Everybody!*, Easy Eye, **BB King** *Deuces Wild*, MCA September (1) **Albert King/BB King/ Freddie King** *The Three Kings Live In The 70s*, Floating World.

Biz

In June, Technavio.com reported that the global market for new vinyl should grow to 2027 by 8.4 per cent a year, increasing by $663 million, with 3 per cent of that in North America. It identified key growth areas as Japan, Germany, France and the UK, along with China, India, Saudi Arabia, South Africa, Argentina, Brazil and Chile. ■ The 2FunkyArts project announced in July a Heritage Fund-backed project, *The Record Store & Black Music, A UK History*. It aims to produce documentaries taking in *New Pioneers Of Street Sounds (The 1950s-70s)*, *Influence On The UK Charts (1970s-80s)* and *Club Culture & Birth Of Sub Genres (1990s Onwards)*. It seeks stories from record shop owners, customers, artists, plus relevant film, audio or photos, via info@2funkyarts.co.uk. ■ *National Album Day* is on 14 October. ■ The 608,000 sq ft, 15,000-capacity London Tottenham Drumsheds venue opens this month.

Indie

Tomorrow Comes The Harvest *Evolution*, with **Jeff Mills** (Underground Collective), Axis, 8 September. ■ **David Westlake** *D87*, six bonuses, Optic Nerve, 25 August. ■ **Duster** *Stratosphere* 180g, splatter, greens LPs/posters; CD, cassette, bonus each, Numero, 29 September. ■ **Supergrass** *Life On Other Planets* LP; white LP/green 10", eight bonuses; 3CD, adding 25 (17 unissued), BMG, 25 August. ■ **The Connells** *Ring 30th Anniversary* LP; 2CD with 21 bonuses, Craft, 11 August. ■ Gabriel Kuo (ed) ***The Strokes*** *The First 10 Years* photobook, Rare Bird, 10 October. Due: September (1) **Hydroplane** *Selected Songs 1997-2003*, World Of Echo (15) **John** ➤

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Vinyl Records are now "Encapsulated", "Encased", "Slabbed", and "Preserved" for Future Generations!

As passionate collectors, historians, audiophiles, investors, and music lovers, we recognize that vinyl records have been the single most important format to capture human history in sounds, artwork, and artists since 1860. We have preserved 163 years of human creativity in analog and very recently digital (1971) formats. In 1938 Columbia records hired their first art director and since then world famous graphic and street artists like David Stone Martin, Peter Blake, Andy Warhol, Jean Michelle Basquiat, and Banksy have created artwork that can only be found on the cover of a vinyl record. We want the best for our children and that includes preserving and sharing the best of yesterday and today's music, artwork, and artists- leaving the legacy of our global sounds to future generations.

Whether or not we agree with encapsulating vinyl records "that were made to be played"; there are now 4 companies (AAGS, Tuned In Grading, AMG, & VMG) that have entered the vinyl record encapsulation business in the past 6 months, and 3 more companies that will soon be encapsulating or slabbing vinyl records. Two of the four companies (AAGS & VMG) have given new life to NFTs by capturing your records sound in a digital file so you can still enjoy the sound of "your" recording.

The industry may not accept all records being slabbed, and I'm only advocating for 4 groups of vinyl records; however, I totally get wanting to preserve "YOUR or OUR" song(s) for nostalgia.

The four groups of records that the hobby/industry will better accept are:

1. **Sealed Records** (1st or early pressings) If you want the best, you can't get any better than sealed perfection. Do you open and play sealed 1st pressings? Really?
2. **Acetates –** The OG disc that is cut and through electroforming is used to make negative metal molds known as a stamper, which are used to press potentially thousands of copies of the master. Acetates are Scarce!
3. **Test Pressings & 1st Pressing Promotional Records –** These records were not meant for sale or for public consumption.
4. **Historical and Personally Important** recordings or with low press runs where very few copies exist.

At their current run-through rates, the four active companies can encapsulate (est.) 40,000 – 45,000 records a year.

Compare that with the 46 billion (est.) records previously pressed and 160 million new pressings annually between the 100+ record pressing plants globally. 45,000 encapsulated vinyl records annually represent only 0.0098% of 46 billion or less than 1/1000 of 1%.

Very Best,

Ari Crane
Heritage Auctions
Consignment Director | Vinyl Records

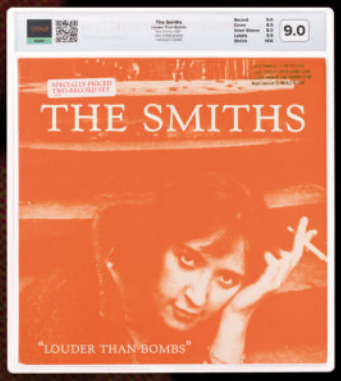
The Beatles *Second Album*
Sealed 1st Pressing Vinyl LP
Encased (9) by Tuned In Grading (Capitol, ST 2080)

Encapsulated Examples

Led Zeppelin *In Through the Out Door* Sealed First Pressing Vinyl LP Encased by Tuned In Grading (Swan Song, SS 16002) Rated 8.5

The B-52's Self-Titled Scarce Test Pressing (Warner Bros. Records, BSK 3355) Vinyl Record Encased by Tuned In Grading Rated 9.5

The Insect Trust Sealed Self-Titled Vinyl LP 1st Pressing Encased (8.5) by Tuned In Grading (Capitol, SKAO 109)



The Smiths *Louder Than Bombs* Promo Double Vinyl LP Encased by Tuned In Grading (Sire, 1-25569) Rated 9.0

The Rolling Stones *Their Satanic Majesties Request* Sealed Stereo Vinyl LP First Pressing Encased by Tuned in Grading (London, NPS-2) Graded 8.5

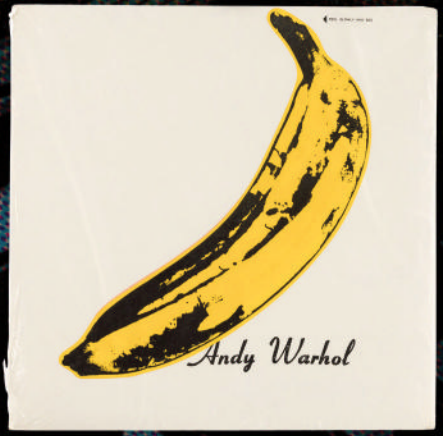
Them *...Again* Sealed Mono Vinyl LP First Pressing Encased by Tuned in Grading (Parrot, PA 61008) Rated 9.0

Crosby, Stills, Nash & Young *So Far* Sealed Encased by Tuned In Grading (Atlantic, SD 18100) Rated 8.5

Nina Simone *...at Newport* Stereo First Pressing (Colpix Records, SCP 412) Sealed Vinyl Record Encased by Tuned In Grading Rated 8.5

Scarce Vinyl Records

Sonny Clark *Sonny's Crib* Mono Test Pressing (Blue Note, BLP 1576)



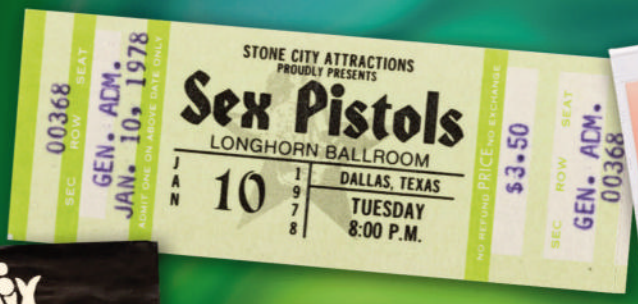
The Velvet Underground and Nico Promo Mono Vinyl LP (Verve, V-5008) Yellow Label Promo in Shrink with Un-Airbrushed Torso

Beastie Boys *Licensed to Ill* Stereo Autographed Vinyl Record (Def Jam Recordings, C 40238)

The Beatles 1966 Shea Stadium NY Concert Poster, ***Original World-Record Holder from a Generation Ago.***

The Rolling Stones 1964 Second-Tour U.S. Concert Poster, Dayton, OH

BG-105 Jimi Hendrix 1968 "Flying Eyeball" Concert Poster Signed by Rick Griffin, Graded 9.8



Sex Pistols 1978 Dallas, Texas Unused Concert Ticket

Pink Floyd 1977 Oakland, CA Concert Poster Signed by Randy Tuten, Graded 9.8 (AOR-4.47)

Jimi Hendrix Experience 1968 Large Stockholm, Sweden Concert Poster

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Memorabilia lane

Auction houses around the world

An auction by Dalshire, Carrollton, Texas, 13 July, included **Michael Jackson** hat, **Paul McCartney**, **Fleetwood Mac** signed guitars. ■ A 26 June charity auction for OK Kids Korral included signed **Taylor Swift** guitar, $120,000. ■ *The Music Auction* is held via andersonandgarland.com, 25 October. ■ Masayoshi Sukita's 10-copy *Watch That Man II & IV* photos of **David Bowie** sold via Chiswick Auctions, 31 May, £5,500. ■ **The Beatles**' signed contract, 29 December 1974, was offered via gottahaverockandroll.com 1 July (estimate, $500,000), along with record awards, **Elvis Presley** guitar ($150,000), jacket, shirts, jewellery, hat, signed guitars from **John Lee Hooker** ($50,000), **Keith Richards** ($75,000), **David Gilmour**, **Paul McCartney**, **Johnny Cash**, **Eric Clapton**, **Jeff Beck**, **Mötley Crüe**, **Metallica**, **Pearl Jam**, **Plasmatics**, **Journey**, **Poison**, **Love/Hate**, handwritten lyrics from **Bob Dylan** ($100,000), **Gregg Allman**, **Stevie Ray Vaughan**, **John Lennon** jacket, drawing, **Jimi Hendrix** letter, waistcoat, shirt, sash, bandana, **Elton John**, **David Bowie** guitar, microphones, **Eddie Van Halen** guitar, trainers, waistcoats from **Frank Sinatra**, **Sly Stone**, **Sonny Bono**, dresses from **Stevie Nicks**, **Cass Elliott**, **Whitney Houston**, **Avril Lavigne**, **Courtney Love**, **Led Zeppelin** drumsticks, **Michael Jackson** glove, shirt, jacket, **Ozzy Osbourne** jacket, **Freddie Mercury** braces, bathrobe, **Frank Zappa** jewellery, **Bon Jovi** jersey, **Madonna** guitar, jewellery, bra, handwritten lyrics, **Amy Winehouse** bra, **James Brown** hankies, **KC & The Sunshine Band** stage-wear, **REM** signed drumhead, **George Michael** glove, jackets from **Brooks & Dunn**, **Celine Dion**, **Justin Timberlake**, Yes' **Chris Squire** kimono, **Beyonce** suit, bodysuit, shoes, **Billie Eilish** shirt, jacket, **Christina Aguilera** hoodie, **Jennifer Lopez** bikini, **Katy Perry** top, dresses, **Lady Gaga** dressing gown, dresses, cape, shorts, leotard, corset, boots, **Lil Nas X** jacket, suit, **Lizzo** tracksuit, **Miley Cyrus** tops, hoodie, **Nicki Minaj** bodysuit, coat, video outfit, **Rihanna** corset, catsuit. ■ In June, KISS' **Gene Simmons** offered personal items, including instruments, clothing, via genesimmonsauctions.com. ■ Arctic Monkeys' **Matt Helders**' 2,674 feet^2, four-bed, four-bath house, 0.17 acres, Silverlake, Los Angeles, was offered in June via Carolwood for $3 million. ■ A *Movie, TV & Music Posters, Memorabilia & Vinyl* auction is on 9 September via excaliburauctions.com. ■ A 10 June sale via iconicauctions.com included guitars from **Eddie Van Halen**, $56,539, **BB King**, $3,869. ■ A *Rock & Pop* sale runs 4-5 October via auctions.adampartridge.co.uk. ■ A **Peter Green** auction via bonhams.com, 28 June, made £483,300, including two guitars for £38,400 each. ■ The *Marvels Of Modern Music* sale is on rrauctions.com, 16 November. ■ A vinyl/musical instruments sale runs 10-11 October, harperfield.co.uk. ■ **John Fogerty**'s 18,600 feet^2, nine-bed, 12-bath house, Hidden Valley, California, with two cinemas, two studios, bar, fountains, 22 acres, was offered via re/Max One in July for $20 million. ■ An 8 July sale by Mynt Auctions, New York, included **Slash** hat, **Lady Gaga** corset, **Jonny Lang** tambourine, signed guitars from **Roger Waters**, **Katherine McPhee**, **Mel C**, **Billy Ray Cyrus**, **The Flaming Lips**, **My Bloody Valentine**, **Bush**/drumhead, **Gilby Clarke** (Guns N' Roses), **Johnny Mathis**, **Clarence 'Gatemouth' Brown**, **Jefferson Airplane**, **3 Doors Down**, **Ray Davies**, **Brian Setzer**, **Brian Setzer**, **Portishead**, **Ed Sheeran**, **Alice Cooper**, **Savoy Brown**, **Sugar Hill Gang**, **Post Malone**, **Paul Anka**, **Big Audio Dynamite**, **Stone Temple Pilots**, **The Beach Boys**, **Muse**/drumhead, **Gary Numan**, **AC/DC**, **Men Without Hats**, **Living Colour**, **The B-52's**, **Jewel**, **David Foster**, **Sam Smith**, **Ian Gillan**, **Liz Phair**, **John Sebastian**, **The Doors**/drumhead, **Keith Richards**, **Depeche Mode**, **Linkin Park**, **Tad Wilkenfeld** (Jeff Beck), The Monkees' **Mike Nesmith**, **David Byrne**, **Vanilla Ice**, **Roseanne Cash**, **Brian Wilson**, **DEVO**, **The Buckinghams**, **Sky Ferreira**, **Jamie Foxx**, **Denny Laine**, **Pete Townshend**, **Lindsey Ell**/microphone, **The Farm**, **Kate Nash**, She & Him's **Zooey Deschanel**, **Seal**, **Ashlee Simpson**, **Steve Hackett**, **Beth Nielsen Chapman**, **Paloma Faith**, **The Lovin' Spoonful**, **Anna Popovic**, **Pearl Jam**, **Bobby Brown**, **Meat Loaf**, **Amy Grant**, **Garth Brooks**, **Wang Chung**, **Vanessa Williams**, **Jessie James Decker**, signed microphones from **Pat Boone**, **Leon Russell**, **Berlin**, **CeeLo Green**/drumhead, **The Tubes**, **Jermaine Jackson**, **The Young Rascals**, **Christina Milian**, **Branford Marsalis**, **Arturo Sandoval**, signed drumheads from **Tiffany**/tambourine, **Harry Connick Jr**, The Faces' **Kenney Jones**, **Sonic Youth**, **Foo Fighters**, **Demi Lovato**, **Ramones**, **Red Hot Chili Peppers**, **The Black Keys**, **Neil Sedaka**, **30 Seconds To Mars**, **The Yardbirds**, **Metallica**, **Mike Watt** (Minutemen), **Glenn Hughes**, **John 5** (Mötley Crüe), **TI**. ■ July auctions via ICZ, Palm Harbor, Florida, included (9) **Led Zeppelin** drum, signed guitars from **Metallica**, **AC/DC**, **Roger Waters** (14) **Zakk Wylde**, **Jimi Hendrix**, **Kurt Cobain** handwritten note. ■ An 18 July sale via sothebys.com included **Tupac Shakur** ring (estimate, $300,000). ■ Auctions of The Rolling Stones' **Charlie Watts**' book collection/jazz memorabilia are at London Christie's, 28 September, and christies.com, 20-27 September, including '**Bix**' **Beiderbecke** scores, **Charlie Parker** awards. ■ In July, **Bob Dylan**'s 16-bed, 11-bath Aultmore House, with games room, 25 acres, Nethy Bridge, Highland, was offered via Knight Frank for £3 million. ■ **Alan Jackson**'s four-cabin yacht was offered via northropandjohnson.com in July for $8.2 million. ■ On 3 July, **Ed Sheeran**'s *Spinning Man* demo CD sold via staceyauction.com, £8,000. ■ A **Jimi Hendrix** guitar was offered in July via momentsintime.com for $1.25 million. ■ A signed **Kurt Cobain** plectrum sold 10 June via iconicauctions.com for $14,678. ■ Imagine Dragons' **Ben McKee**'s 3,400 feet^2, three-bed, four-bath house, Las Vegas, sold in July for $950,000 via realtor.com, while **Tyga**'s 5,700 feet^2, four-bed, five-bath house in Indio, California, with pool, beach, dock, spa, gardens, was offered for $5.5 million, and **French Montana**'s 16,000 feet^2, seven-bed, nine-bath house, Hidden Hills, California, with pool, spa, basketball court, cinema, wine cellar, 1.4 acres, was offered for $22.75 million. ■ In July, **Rick Wakeman** announced via rwcc.com that there are "going to be multiple car boot sales, as well as hundreds of items going on eBay before the end of the year". ■ The 26 September lemonauction.fr sale includes **Michael Jackson** hat, shoes, **Johnny Hallyday** jacket, **Madonna** bath kit, notebook, **Depeche Mode** clothing, acetate, **Jimi Hendrix** cape. ■ In June, **Butthole Surfers**' three-bed, two-bath house with studio, 7.7. acres, Elder Hill Road, Driftwood, Texas, was offered via eXp Realty for $950,000. ■ In July, **Kenny G**'s 12,200 feet^2, five-bed, nine-bath house, studio, bars, gym, library, pool, dock, cabin, cottage, staff house, 4.3 acres, Hunts Point, Washington, was offered via Compass for $70 million. ■ In July, Muse's **Matt Bellamy**'s 3,685 feet^2, six-bed, six-bath house, 0.55 acres, Point Dume, Malibu, was offered via Douglas Elliman for $6 million. ■ A 22 July sale via Activity Auctions, Dover, Delaware, included signed guitars from **Taylor Swift**, **Alice Cooper**, record awards from **Pink Floyd**, **The Beatles**, **Eagles**, **Led Zeppelin**, **Metallica**, **Mötley Crüe**, **Nirvana**, **Jimi Hendrix**, **Bob Marley**, **Foo Fighters**, **Beastie Boys**, **KISS**, **Guns N' Roses**, **Frank Sinatra**, **U2**, **Lynyrd Skynyrd**, **Tom Petty**, **Snoop Dogg**, **Michael Jackson**, **John Lennon**, **BB King**, **AC/DC**, **Elvis Presley**, **Elton John**, **Whitney Houston**, **Ozzy Osbourne**, **Bon Jovi**, **Amy Winehouse**, **Dolly Parton**, **Oasis**.

Peter Green's 1931 National Duolian Style-O acoustic guitar sold for £38,400

Photo: (Peter Green) Ross Halfin

Indie cont'd

Raymond/S Carey (Bon Iver) *Shadowlands*, Libellule TBC **Fur Trade** *Dark Celebration*, Light Organ.

Jazz/Vintage

Due: August (11) **Duke Ellington** *Anatomy Of A Murder*, Soundtrack Factory (18) **Count Basie** *In Concert*, SteepleChase (25) **Charlie Parker** *The Long Lost Bird Live Afro Cubop Recordings*, Wienerworld September (1) **Anne Shelton** *Lili Marlene* 2CD, Retrospective (8) **Miles Davis** *Directions* 2CD, Music On CD (15) **Eddie Henderson** *Witness To History*, Smoke Sessions (29) **The Brand New Heavies** *Never Stop* 2CD, London.

Metal

Avulsed *Vomiting Corpses* 4CD, with *Eminence In Putrescence*, *Cybergore*, *Stabwound Orgasm*, *Carnivoracity*, seven bonuses, Dissonance, 29 September. ■ **Dio** *Dreamers Never Die* DVD, with outtakes, box adding four cards, two plectrums, badge, four coasters, poster, tissues, wristband, patch, sticker, bandwear.com, 29 September. ■ **KK's Priest** *The Sinner Rides Again* CD, LP, orange, orange ink spot, orange marbled LPs, cassette, box with CD, wristband, print, patch, Napalm, 29 September. ■ *A Tribute To Rammstein*, with **Burton C Bell** (Fear Factory), **Paul Ferguson** (Killing Joke), **Jon Klein** (ex-Siouxsie & The Banshees), **Jah Wobble**, **Laibach**, **Front Line Assembly**, Cleopatra, 25 August. ■ **At The Gates** *As Humanity Fades*, bonus, Peaceville, 11 August. Due: September **Dokken** *Heaven Comes Down*, [TBC] (1) **Firewind** *Still Raging* 2CD/BD, AFM, **Saxon** *The Inner Sanctum*, *Unleash The Beast*, *Solid Ball Of Rock*, BMG, **Chastain** *The 7th Of Never*, Black Beard (8) **Puddle Of Mudd** *Ubiquitous*, Pavement (15) **Disgorge** *Parallels Of Infinite Torture*, Dissonance November (3) **Angra** *Cycle Of Pain*, Atomic Fire TBC ex- Mötley Crüe's **Mick Mars** *Another Side Of Mars*, **Atreyu** *The Beautiful Dark Of Life*, **Body Count** *Merciless*, [TBC].

Prog/Avant

High Tide *Complete Liberty Recordings* 3CD/poster, with *Sea Shanties*, *High Tide*, *Demos & Studio Sessions 1969-70*, 10 bonuses, **Family** *Fearless* 3CD, three bonuses, 11-track *BBC Sessions 1971*, 10-track *BBC Radio 1 In Concert 28 December 1971*, **Stackridge** *Mr Mick* 2CD, 12 bonuses, Esoteric, 29 September. ■ **Public Service Broadcasting** *The New Noise* CD, 2LP, white 2LP, London Royal Albert Hall, 2022, with orchestra, Test Card, 8 September. ■ Pink Floyd's **Rick Wright** *Wet Dream* **Steven Wilson** remix blue LP, BD with 5.1 Dolby Atmos mixes, rickwright.com, 29 September. ■ **Ghost Train Orchestra & Kronos Quartet** *Songs And Symphoniques: The Music Of Moondog* tribute CD, blue 2LP, with **Marissa Nadler**, **Rufus Wainwright**, **Jarvis Cocker**, **Joan As Policewoman**, Cantaloupe, 29 September. ■ **DBA** *Celestial Songs* CD, purple 2LP, box adding print, Cherry Red, 8 September. ➤

Pictures At An Exhibition
Artwork, photos and ephemera on public display

The **Patty Loveless** *No Trouble With The Truth* exhibition, including instruments, stage wear, handwritten lyrics, posters, audio-visual material, is at Nashville Country Music Hall Of Fame & Museum, 23 August 2023-1 October 2024. ■ The **Tom Petty** *Among The Wildflowers* exhibition, including instruments, clothing, handwritten lyrics, audio-visual material, is at Cade Museum For Creativity & Invention, South Main Street, Gainesville, Florida, to 1 January 2024. ■ The *Rebel* exhibition, including clothing from **Rihanna**, **Harry Styles**, **Sam Smith**, **Björk**, is at London Kensington Design Museum, 16 September-11 February 2024. ■ KISS' ***Paul Stanley:*** *The Other Side* art exhibit is at Butler Institute Of American Art, Wick Avenue, Youngstown, Ohio, 13 August-8 October. ■ The *Hip Hop Til Infinity* immersive exhibition with interactive audio-video is at New York Manhattan Hall Des Lumieres to 17 September. ■ **Bryan Adams** *In Colour* photo exhibition is at Atlas Gallery, Dorset Street, London, to 12 August. ■ **Jay-Z**'s *The Book Of Hov* exhibition of personal items including mastertapes, unpublished photos, clothing, awards, multimedia installations, is at Brooklyn Public Library, Grand Army Plaza, New York. ■ The free *Request Line* exhibition of South Asian vinyl from a 3,000-disc collection is at Manchester Museum South Asia Gallery to 21 August.

Tom Petty: memorabilia on display

Altogether Now
Noteworthy guest-spots this month

Lush tunes from Emma Anderson

The Armed *Perfect Saviors* CD, LP, Sargent House, 25 August: **Eric Avery**, **Josh Klinghoffer** (Jane's Addiction).
Lush's Emma Anderson *Pearlies* CD, white, green LPs, purple LP/flexidisc, Sonic Cathedral, 20 October: **Richard Oakes** (Suede).
John Alexander *Face The Wind*, johnalexander.info, 15 September: **Boo Hewerdine**.
Jon Batiste *World Music Radio*, Interscope, 18 August: **Lil Wayne**, **Lana Del Rey**, **Kenny G**.
Victoria Bailey *A Cowgirl Rides Again*, Rock Ridge, 20 October: **Brian Whelan** (Dwight Yoakam), **Ted Russell Kamp** (Tanya Tucker).
Brothers Osborne CD, LP, Snakefarm, 15 September: **Abe Laboriel Jr** (Paul McCartney), **Miranda Lambert**.
Cautious Clay *KARPEH* CD, coloured LP, CD, Blue Note, 18 August: **Julian Lage**.
Popa Chubby *Live At G Bluey's Juke Joint NYC* 2CD, Gulf Coast, 8 September: **Mike Merritt** (ZZ Top's Billy Gibbons), **Mike Dimeo** (Johnny Winter).
Code Orange *The Above*, Blue Grape, 29 September: **Billy Corgan** (Smashing Pumpkins).
Del Water Gap *I Miss You Already And I Haven't Even Left Yet*, Mom+Pop, 29 September: **Arlo Parks**.
Drab Majesty *An Object In Motion*, Dais, 25 August: **Rachel Goswell** (Slowdive), **Justin Meldal-Johnsen** (Beck).
Diamond Dogs *The Hardest Nut To Crack*, Wild Kingdom, 29 September: **Danny Bowes** (Thunder), **Randy Bachman** (BTO), **Brady Blade** (Emmylou Harris), **Brian Robertson** (ex-Thin Lizzy), **Henry Gibson** (Curtis Mayfield), **Nicke Andersson** (Hellacopters).
Flyte, Nettwerk, 27 October: **Laura Marling**.
Hannah Georgas *I'd Be Lying If I Said I Didn't Care*, Real Kind, 25 August: **James McAlister** (Sufjan Steven), **Graham Walsh** (Holy Fuck), **Gabe Wax** (Spoon).
The Gaslight Anthem *History Books* CD, LP, gaslightanthem.com, 27 October: **Bruce Springsteen**.
Gunship *Unicorn* CD, cassette, 2LP, red 2LP, picture disc 2LP, box with cassette, tape-player, T-shirt, lighter, poster, badge, pencil, Horsie In The Hedge, 29 September: **Dave Lombardo** (Slayer), **Tim Capello** (Tina Turner), **Britta Phillips** (Jem), **Charlie Simpson** (Busted), **Gavin Rossdale** (Bush), **John Carpenter**, **Lights**.
Icona Pop *Club Romantech*, Ultra, 1 September: **Ultra Nate**.
Kelvin Krash *Harsh* blue LP, Krashed, 29 September: **A$AP Rocky**.
Linus Klausnitzer *Tulpa*, AOP, 6 October: **Roland Grapow** (Helloween), **Aaron Homma** (Annihilator), **Dee Dammers** (UDO), **Chris Hemsdorfer** (Beyond The Black).
Mary Lattimore *Goodbye, Hotel Arkada*, Ghostly International, 6 October: **Lol Tolhurst** (The Cure), **Rachel Goswell** (Slowdive).
John R Miller *Heart Comes Down*, Rounder, 6 October: **Jeff Taylor** (Willie Nelson).
Buddy & Julie Miller *In The Throes*, New West, 22 September: **Emmylou Harris**, **Larry Campbell** (Bob Dylan), **Matt Slocum** (Sixpence None The Richer).
The Mobile Homes *Tristesse* LP, CD with bonus, Wild Kingdom, 22 September: **Bon Harris** (Nitzer Ebb).
Coco Montoya *Writing On The Wall* CD, blue LP, Alligator, 1 September: **Jeff Paris** (Keb' Mo').
Mercenary *Soundtrack For The End Times*, NoiseArt, 22 September: **Matt Heafy** (Trivium).
Modern Nature *No Fixed Point In Space*, Bella Union, 29 September: **Alex Ward** (Spiritualized), **Julie Tippetts**.
Chris Pierce *Let All Who Will*, Friends At Work, 1 September: **Doug Pettibone** (Lucinda Williams), **Michael Jerome** (Blind Boys Of Alabama), **Kaveh Rastegar** (Bruce Springsteen), **Kelvin Holly** (Little Richard), **Deron Johnson** (Miles Davis), **Dave Palmer** (Susan Tedeschi), **Maiya Sykes** (Macy Gray), **Jessica Childress** (Rod Stewart), **Charles Jones** (Jennifer Hudson), **Ginger Murphy** (Kendrick Lamar).
Tian Qiyi *Red Mist*, Pagoda Arts, 29 September: **Jah Wobble**.
Steps' Claire Richards *Euphoria* CD, marble LP, picture disc LP; *Deluxe* coloured 2LP, CD, two bonuses, Demon, 25 August: **Delta Goodrem**, **Andy Bell** (Erasure).
Emily Ann Roberts *Can't Hide Country* DL, emilyannroberts.com, 22 September: **Vince Gill**, **Ricky Scaggs**.
Shed 7 *A Matter Of Time* CD, pink, green cassettes, orange, pink, clear, white, turquoise LPs; *Deluxe* 2CD with demos, Cooking Vinyl, 12 January 2024: **Rowetta** (Happy Mondays), **Laura McClure** (Reverend & The Makers), **Pete Doherty**.
Nitin Sawhney *Identity*, Warners,13 October: **Guy Garvey** (Elbow), **Joss Stone**, **Lady Blackbird**, **Natacha Atlas**.
Anoushka Shankar *Chapter 1: Forever, For Now*, Leiter, 6 October: **Nils Frahm**.
Street Fighter *Second Hand Hero*, From The Vaults, 8 September: **Rasmus Born Andersen** (Diamond Head).
Ian Shaw *Greek Street Friday*, Silent Wish, 1 September: **Ian Thomas** (George Michael), **David Preston** (Melody Gardot), **Iain Ballamy** (Everything But The Girl).
Sparklehorse *Bird Machine*, ANTI-, 8 September: **Jason Lytle** (Grandaddy).
Teddy Thompson *My Love Of Country* CD, LP, Chalky Farm, 18 August: **Vince Gill**, **Rodney Crowell**.
Worriers *Trust Your Gut*, Ernest Jenning, 15 September: **Atom Willard** (Social Distortion), **Franz Nicolay** (The Hold Steady).
Mitch Woods *Friends Along The Way Deluxe*, Club 88, 18 August: **Van Morrison**, **Taj Mahal**, **Ruthie Foster**, **Elvin Bishop**, **Maria Muldaur**, **Charlie Musselwhite**, **Marcia Ball**, **John Lee Hooker**, **Joe Louis Walker**, **Cyril Neville**, **James Cotton**.

Prog/Avant cont'd

Barclay James Harvest *Baby James Harvest* 5CD, nine bonuses, 12-track *The New Stereo Mixes* (one unissued), *BBC Radio 1 In Concert 16 November 1972 With The BJH Symphony Orchestra Mono/Stereo* 2CD, BD with 5/1 mix, promo clip, Esoteric, 22 September. ■ **Brian Auger** *Auger Inc* 2CD, 3LP, with unissued, 25 August, *The Complete Oblivion Express* 6CD, 6LP, with *Brian Auger's Oblivion Express*, *Second Wind*, *A Better Land*, *Straight Ahead*, *Closer To It!*, *Reinforcements*, Soul Bank, 20 October. ■ Sun Ra's **Ahmed Abdullah** *A Strange Celestial Road* book, Blank Forms, 5 September, *My Words Are Music*, with colleague **Marshall Allen**, TV On The Radio's **Tunde Adebimpe**, Omni Sound, 25 August. ■ Big Big Train's **David Longdon** *Wild River Expanded* remix, LP with five bonuses, CD, 11, English Electric, 12 October. ■ The Flaming Lips collaborator **Nell Smith**'s debut CD, LP, due December, had a kickstarer.com campaign in July offering custom DL, handwritten lyrics, gold disc, home gig. ■ **Galahad** *The Long Goodbye* LP, splatter, coloured LPs, September, CD with two bonuses, October, bandcamp.com. ■ **Steve Hackett** *Foxtrot At Fifty + Hack Highlights: Live In Brighton* 180g 4LP; 2CD/2DVD, 2CD/BD, with Q&As, 5.1 mix, hackettsongs.com, 15 September. ■ **Temic** *Terror Management Theory* CD, brown, white, clear 2LPs, with **Diego Tejeida** (Devin Townsend), **Eric Gillette** (Neal Morse), Season Of Mist, 17 November. ■ **Tu-Ner** *T-1 Contact Information* 2CD, with **Pat Mastelotto**, **Trey Gunn** (King Crimson), **Markus Reuter** (Devin Townsend), tun-er.com, 14 August. ■ **The Fusion Syndicate** *Speedway On Saturn's Rings*, with **Chris Poland** (ex-Megadeth), **Bumblefoot** (ex-Guns N' Roses), **Carmine Appice** (Vanilla Fudge), **Jan Akkerman** (ex-Focus), **Didier Malherbe** (Gong), **Steve Stevens** (Billy Idol), **Al Di Meola**, **Rick Wakeman**, **Bootsy Collins**, Cleopatra, 15 September. ■ ***Tempest***/*Living In Fear*, ***Paladin***/*Charge!* 2CDs, each with bonuses, BGO, 1 September. Due: August (11) **Tangerine Dream** *Dead Solid Perfect*, *Deadly Care*, Planetworks (25) **Gong** *Zero To Infinity*, Kscope September (15) **Explosions In The Sky** *End*, Temporary Residence September 2024 **Steve Hackett/Steve Rothery** (Marillion) set, [TBC].

Pop+

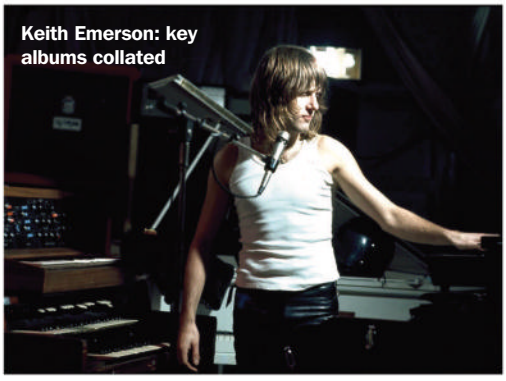
The Beach Boys *By The Beach Boys* hardback photobook is out 2024 via Genesis Publications, preceded by 415-copy cased *Deluxe Edition*, 85-copy signed *Artluxe Edition* with print, via thebeachboysbook.com. ■ **David Bowie** *Ziggy Stardust And The Spiders From Mars The Motion Picture Soundtrack* 2LP, 43-track 2CD/BD, Parlophone, 11 August. ■ **Sheena Easton** *Madness, Money And Music Deluxe* CD/DVD, eight bonuses, DVD with *Act One*, three promos, Cherry Pop, 22 September. ■ **Sandy Posey** *Born A Woman* 2CD, with *Born A Woman*, *Single Girl*, *Featuring I Take It Back*, *Looking At You*, seven bonuses, Cherry Red, 15 September. ■ Wet Wet Wet's **Marti Pellow** 2,000- ➤

'Elp yourself to Keith

Keith Emerson 20-disc box set in the offing

Keith Emerson's endeavours outside **ELP** are collected in a box with 48-page booklet and 20 CDs in October. They are *The Early Years – The Bands*, solo *Honky*, *Changing States*, *Emerson Plays Emerson*, *Keith Emerson Band*, soundtracks to *Inferno*, *Nighthawks*, *Murderock*, *Best Revenge/La Chiesa*, *Iron Man*, *Harmagedon/Godzilla*, collaborative *Three Fates Project*, *Beyond The Stars*, *Boys Club (Live From California)*, *Moscow Pt 1 & 2*, *Live From Manticore Hall*, *Off The Shelf*, *Live At BB King's 21/05/2004* and *The Keith Emerson Trio Live At BB King's*.

Keith Emerson* Variations *20CD box is on Spirit Of Unicorn, 13 October.



Keith Emerson: key albums collated

Leicester, not so square

Midlands city displays punk pride, as Lois Wilson reports

A new exhibition shifts the focus of punk's story from London and Manchester to Leicester. On view this month are 300 artefacts that summon up the spirit of the era. These include a seven-metre mural by **Sex Pistols** designer, Jamie Reid, clothing from Roger K Burton's collection of Dame Vivienne Westwood's designs, then-and-now portraits of 30 local punks, and a series of unseen attic-find photos of **The Clash** at De Montfort Hall in 1977. A *Punk Festival Weekend* runs 18-20 August, while exhibition highlights visit Northampton Museum and Nottingham's Backlit Gallery later this year.

Punk: Rage & Revolution is at Leicester Museum & Art Gallery to 3 September. See leicestermuseums.org, rageandrevolution.co.uk.

Leicester goes punk, including unseen Mick Jones of The Clash

The cost of collecting crisis, slight returns

Dorset record shop announces its closure

In July, Mat Harwood of Unearthed Sounds, Ventura Place, Factory Road, Poole, announced that, after nine years, "with deep regret," it was ceasing operation on 31 July. "After many months of internal discussions, planning meetings and external consultations, we've reached the conclusion that there's no way that this business can continue". The specialist dance/hip-hop/reggae shop/distributor rued that it had "been impacted by the COVID-19 pandemic, Brexit and the cost of living crisis. We've *not* been placed into receivership. This is a voluntary decision, and all stock that's owned by customers will be available to collect or be sent to you. We faced difficulties due to disruption caused by lockdowns. It was very difficult to manage vinyl deliveries, as our cashflow was eaten up by thousands of records getting delivered all at once, and Brexit impacted a business that imports the vast majority of its stock from Europe and has many users there. The uncertainties and changes in trade agreements affected supply chains and increased costs, leading to a loss of sales. The last straw was the cost of living crisis".

See unearthedsounds.co.uk, mailchi.mp/unearthedsounds/closure-statement.

Unearthed Sounds wares, before the shop's shuttering

The Beast Of Jethro Toe

1982 Jethro Tull opus gets the box set treatment

Jethro Tull's *Broadsword And The Beast* is due this month in two boxes, one with eight vinyl sides, the other eight CDs and DVDs. The 4LP includes a **Steven Wilson** remix, his mixes of associated tracks as the *Double Edge Sword* 2LP, and *The Maison Rouge Demos* LP. *The Monster Edition* 5CD/3DVDA box takes in Wilson's album mix and *Early Sessions 1971* CDs, *Demo Recordings* CD and *Live In Germany 1982* CD. DVDAs have album stereo/5.1 remixes, associated stereo/5.1 mixes, and *Live In Germany 1982* in stereo remix/quadrophonic mixes.

Jethro Tull* The Broadsword And The Beast Vinyl Edition *4LP*, The Monster Edition *5CD/3DVDA boxes are on Warners, 1 September.

Jethro Tull: the eight-disc box version

Pop+ cont'd

copy *The Lost Chapter* book/10", Away With Media, this month. ■ **Cicero** *Future Boy* 3CD/DVD/LP box, 29 bonuses, SFE, 29 September. ■ **Anastacia** *Our Songs* CD, white, grey, splatter 2LPs, CD box with extras, Edel, 22 September. ■ S Club's **Hannah Spearritt** *Facing The Music* book, Renegade, 5 October. ■ **Britney Spears** *The Woman In Me* book, Gallery, 24 October. ■ Spandau Ballet's **Martin Kemp** *The Game* book, HarperCollins, 9 November. ■ **Shania Twain** *Come On Over 25th Anniversary* CD; 2CD, 2LP, nine bonuses; *Super Deluxe* 3CD, adding nine, Universal, 25 August. ■ **The Chemical Brothers** *For That Beautiful Feeling* 2LP, 3LP with bonuses, CD, cassette, with **Beck**, Republic, 8 September, /Robin Turner *Paused In Cosmic Reflection* book, White Rabbit, 26 October. ■ In July, Beatlebay.co.uk launched, focusing on **The Beatles**' *Please Please Me* UK LPs. Philip Norman ***George Harrison*** *The Reluctant Beatle* book, Simon & Schuster, 24 October. Due: September (1) **Sia** *Colour The Small One*, Barclay (15) **Herb Alpert** *Wish Upon A Star*, A&M, **Princess Goes** *Thanks For Coming*, So In De Goot.

Post-/Punk

Simon Spence *What Have We Got? The Turbulent Story Of Oi!* book, 31 August, **Nick Banks** *So It Started There: From Punk To Pulp* book, 28 September, Omnibus. ■ Per Nilsen *The Truth Is In The Sound We Make* **The Stooges** photobook, 150 numbered adding photos, bookmark, poster, print, Easy Action in August. ■ **The Monks** *No Shame* 2CD, six bonuses, Cherry Red, 15 September. ■ Bikini Kill's **Kathleen Hanna** *Rebel Girl* book, Ecco, 24 May 2024. Due: September (15) NOFX's **Fat Mike** *Gets Strung Out*, Fat Wreck Chords (29) **Pere Ubu** *Elitism For The People 1974-78*, *Architecture Of Language 1979-82* 4CDs, Fire.

Rock

The Darkness *Permission To Land… Again* LP/poster, blue LP/poster, 2CD with six demos, 17-track *Singles, B-Sides & Non-Album Tracks*, 4CD/DVD adding 17-track *Live 2003* (Knebworth/London Astoria), 17-track *Live At Wembley 2004* DVD with seven promos, five extras, 14 live cuts, 5LP with *Studio Bonus Tracks (2001-03)*, *Singles & B-Sides*, *Live 2003*, Warners, 6 October. ■ **Crabby Appleton** *Go Back* 2CD, eight bonuses, 15 September, **The Runaways** *Neon Angels On The Road 1976-78* 5CD, with *The Runaways*, *Queens Of Noise*, *Live In Japan*, *Waitin' For The Night*, *And Now*, **Toyah** *The Changeling* 2CD/DVD, 34 bonuses (20 unissued), *Deluxe* box adding 18-track CD, picture disc, splatter LPs, book, print, four postcards, 29 September, Cherry Red. ■ *The Task Has Overwhelmed Us* CD, LP, with **Nick Cave**, **Warren Ellis**, **Debbie Harry**, **Cypress Hill**, **Alejandro Escovedo**, The Pop Group's **Mark Stewart**, Depeche Mode's **Dave Gahan**, **Lydia Lunch**, **Jim Jarmusch**, **Youth**, Glitterhouse, 29 September. ■ **MSSV** *Human Reaction*, with **Mike Watts** (Minutemen), **Stephen Hodges** (Tom Waits), Big Ego, 1 September. ■ **Black Stone Cherry** *Screamin' At The Sky* CD, white LP, box ➤

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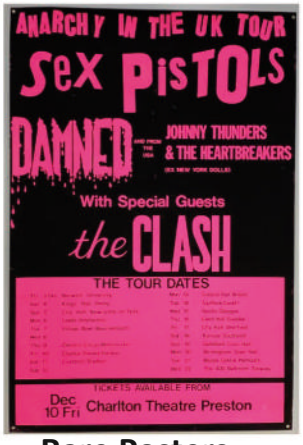

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OMEGA AUCTIONS

Meddling about

Pink Floyd album reworked by star-studded cast

Pink Floyd's *Meddle* is reimagined this month by Yes' **Geoff Downes**, **Rick Wakeman**, **Steve Stevens** (Billy Idol), **Carmine Appice** (Vanilla Fudge), **James LaBrie** (Dream Theater), **Derek Sherinian** (ex-KISS), **Martin Barre** (Jethro Tull), **Alan Davey** (ex-Hawkwind), **Mark Stein** (Grand Funk Railroad), **Bob Daisley** (ex-Ozzy Osbourne), **Rat Scabies** (The Damned), **Graham Bonnet** (Alcatrazz), **Chris Poland** (ex-Megadeth), **Joe Bouchard** (ex-Blue Öyster Cult), **Dave Lombardo** (Slayer), **Bootsy Collins**, **Brian Auger**, **Terry Reid**.

Meddle Reimagined *is on Cleopatra, 1 September.*

Pink Floyd: *Meddle* in new guise

Swift action

Taylor Swift *Taylor's Version* actually not *Taylor's Version!*

In July, a TikTok user, mischief_marauder, posted online videos revealing that her ochre 3LP of **Taylor Swift**'s *Speak Now (Taylor's Version)* included a mispressed disc. Instead of Taylor's own re-recorded versions of her songs, it featured a 15-track compilation from March, *Happy Land (A Compendium Of Electronic Music From The British Isles, 1992-96 Vol 1)*. The triple-album was pressed for European release in France and sold via Swift's UK webstore. Universal noted the error, acknowledging that, "we're aware that there are an extremely limited number of incorrectly pressed vinyl copies in circulation and we've addressed the issue. If you've purchased one of the affected goods, please contact customer service at your respective retailer for a replacement or refund". Alternately, hang onto what could become a valuable rarity.

See tiktik.com.

Taylor Swift: mispressed version

The song isn't over

The Who's fifth outing and aborted concept project boxed, plus more

The Who's *Who's Next* is due this month on three LP variants, along with *Who's Next/Life House* 21-track 2CD with eight unissued and four remixes, and the *San Francisco 1971* 180g 4LP and *Pete Townshend's Life House Acetates* 180g 3LP. A 155-track *Who's Next/Life House Super Deluxe* box has 89 unissued and 57 remixes, taking in *Who's Next*, *Record Plant NYC Sessions March 1971*, *Olympic Studios London Sessions 1970-72*, *Singles And Sessions 1970-72*, *Live At The Civic Auditorium San Francisco December 12 1971* CDs, *Pete Townshend's Life House Demos Pt 1 & 2*, *Live At The Young Vic London April 26 1971* 2CDs, and a BDA of *Who's Next* and 14 bonuses with 5.1/Dolby Atmos mixes by **Steven Wilson**, a 100-page book, 170-page *Life House – The Graphic Novel* hardback, two posters, two repro programmes, four badges and a photo.

The Who* Who's Next/Life House *2CD, 180g LP, 45rpm LP, blue LP*, Super Deluxe *9CD/BDA box*, Pete Townshend's Life House Acetates *180g 3LP*, San Francisco 1971 *180g 4LP, are on Universal, 15 September.

The Who: boxing again

Walking in Memphis

A 20CD/book box of Memphis blues is out. **Tony Burke** asked author **Martin Hawkins** about it

Martin Hawkins and the Memphis box set

You wrote the set's 360-page book. Why such a big box?
The idea was to include recordings by Memphis performers and companies offered as 'blues' during the five decades when black audiences purchased 78s and 45s. It brings the full Memphis story together – music, photos, history, biographies, and commentary on every track.

How long did it take?
I pitched the idea in 2011. Bear Family said, 'go for it'. I spent years researching the disc information and photos, and I persuaded half a dozen experts on the blues to contribute features. Over a dozen others helped.

What are the highlights?
The music starts in 1914 with WC Handy's Memphis Blues, and includes classic jazzy blues, jug bands, and itinerant blues musicians from the 20s and 30s – Memphis Jug Band, Frank Stokes, Furry Lewis, Memphis Minnie. Small combos and R&B artists of the 40s and 50s include Memphis Slim, Rufus Thomas, Howlin' Wolf, BB King, and all the Sun blues people. Blues styles of the 60s include Willie Mitchell, Albert King, Amos Patton, and Ike & Tina Turner.

Why was Memphis so important?
Beale Street was the natural urban focus for people coming to play music from Mississippi, Arkansas, Alabama and west Tennessee. There's a real difference to Memphis Blues. It's more 'city-fied'.

Why did you include white artists, such as Harmonica Frank Floyd and Elvis Presley?
In the segregated South, they couldn't fence in styles of music. Blues was all around, on juke boxes, radios, street corners. So, we've included white jazz-blues bands, white, bluesy country, and bluesy rockabilly. Whatever was recorded and marketed as blues, we've reflected that, to give the chance to discover or re-connect with every aspect of recorded blues from Memphis.

The Memphis Blues Box, Original Recordings First Released On 78s And 45s 1914-69 *20CD box is on Bear Family.*

Rock cont'd

with turquoise, picture disc LPs, six pencils, poster, four signed cards, Mascot, 29 September. ■ *Burn On The Bayou* 3LP, with **Kyle Shutt** (The Sword), Ripple Music, 3 December. ■ Ex-Silverchair's **Ben Gillies/Chris Joannou**/Alley Pascoe *Love And Pain* book, audiobook, Hachette, 27 September. ■ **Jack Starr's Burning Starr** *Metal Generation 1985-2017* 7CD, seven bonuses, Global Rock, 8 September. ■ **Heavy Water** *Dreams Of Yesterday*, with Saxon's **Biff Byford**, Silver Lining, 29 September. ■ **The Doors** *Live At The Matrix 1967* 3CD, seven unissued, 5LP/7", adding one, thedoors.com, 8 September. ■ **Carly Simon** *These Are The Good Old Days* CD, 2LP, one unissued, Rhino, 15 September. ■ Geoff Barton *Portraits Of **Status Quo*** 666-copy numbered, slipcased photobook/poster, 200 with badge, *Leather & Metal* 50-copy numbered, metal case edition, Rufus, October. ■ *A Song For Leon*, with **Pixies**, **US Girls**, **Margo Price**, Primary Wave, 25 August. ■ **Blackbird Angels** *Solsorte*, with **Tracii Guns** (LA Guns), **Todd Kerns** (Slash), Frontiers, 8 September. ■ **Angel Du$t** *Brand New Soul*, with **Daniel Star** (The Answer), Pop Wig, 8 September. ■ **Slade** *Beginnings* splatter LP, CD with bonus, *Alive! At Reading* splatter LP, CD, BMG, 15 September. ■ **Atomic Rooster** *Made In England/Nice N Greasy* 2CD, bonuses, BGO, 1 September. ■ Audioslave's **Chris Cornell** *Carry On*, bonus, Music On CD, 29 September. Due: August (11) **The Burrito Brothers** *Together*, The Store For Music, **Duffy Power** *Dusty Road*, Talking Elephant, **Magnum** *The Serpent Rings*, Steamhammer (18) *Goodnight LA*, Music On CD (25) ***Vixen***, **Night Ranger** *Midnight Madness*, *Dawn Patrol*, **.38 Special** *Wide Eyed Southern Boys*, *Special Forces*, Rock Candy, **Roky Erickson** *Halloween II*, Wienerworld, **UFO** *Live In Vienna 1998*, Cleopatra, **Derek Trucks Band** *Songlines*, Music On CD (31) **Romeo's Daughter** *Slipstream*, romeosdaughter.co.uk September (1) ex-Sparks' **Martin Gordon** *Greatest Sh!ts*, Radiant Future (8) **Al Stewart** *Songs On The Radio*, Real Gone (15) **FireFall** *Friends & Family*, Sunset Blvd (22) **Bachman Turner Overdrive** *Four Wheel Drive*, Music On CD October (6) **Rhino's Revenge** *Just Sayin'*, Molano (20) Foo Fighters' **Chris Shiflett** *Lost At Sea*, Blue Elan November **Helmet** *Left*, earMUSIC.

Reggae/Soul+

The Spinners *Ain't No Price On Happiness* 7CD, with *The Spinners*, eight bonuses, *Mighty Love*, five, *New And Improved*, two, *Pick Of The Litter/ Happiness Is Being With*, 12, *Yesterday, Today, Tomorrow*, two, *8*, two, *From Here To Eternally*, three, Soulmusic, 29 September. Due: August (25) **Desmond Dekker** *King Of Ska* 2CD, Trojan September (15) **Joe Gibbs** *100 Years Of Dub* 2CD, Doctor Bird TBC **Buju Banton** *Born For Greatness*, [TBC].

Got any news? Send it to tim.jones@metropolis.co.uk

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The Vinylist

News and views from the world of vinyl

UPCOMING VINYL RELEASES

Beastie Boys say Hello again

AUGUST (11) **Neil Young** *Chrome Dreams* 2LP, CD, two unissued, Reprise, 11 August; **Chet Baker** *In Europe* 180g 2LP, bonus, Waxtime; **Lupe Fiasco** *Food And Liquor* coloured 2LP, Atlantic; **Charlie Rich** *I Hear Those Blues* LP, Sun; **John Williams** *Indiana Jones & The Dial Of Destiny* LP, CD, Disney; **Lindisfarne** *Fog On The Tyne* LP, Proper; **John Legend** *Love In The Future* 2LP, Legacy; **Ginger Baker** *Horses And Trees* LP, white LP, Charly; **Jon & Robin** *The Singles Collection* LP, **Dr John** *Plays Mac Rebennack* 2LP, Sundazed; **Right Said Fred** *Up* LP, red LP, Sexy; **The Sugarcubes** *Life's Too Good*, **Flux Of Pink Indians** *Neu Smell* LPs, **Crass** *Christ Alive!* 2LP, One Little Independent; **Screamin' Jay Hawkins** *A Portrait Of A Man And His Woman* LP, Trading Places; Suicide's **Alan Vega** *Just A Million Dreams* yellow 2LP, Futurismo; **The Ataris** *Let It Burn* blue-red LP, Kung Fu; **Glenn Danzig** *Black Aria*, **Neville Staple** *From The Specials And Beyond*, **UK Subs** *Killing Time* LPs, **Christian Death** *Death Mix*, **George Lynch** *Heavy Hitters II*, **King Kobra** *We Are Warriors*, **New York Dolls** *Dawn Of The Dolls* splatter LPs, **Conflict** *The Serenade Is Dead*, **UFO** *Walk On Water* coloured LPs, **Johnny Thunders** *Finally Alone* yellow, pink 2LP, **Todd Rundgren** *The Individualist* silver, splatter 3LPs, **William Shatner** *Live* silver 2LP, **Motörhead** *Boys Of Ladbroke Grove* red, blue LPs, **Phil Lynott's Grand Slam** *Slam Anthems* red, gold LPs, Cleopatra; **Gene Vincent** *The Wild Cat*, **The Chantels** *Born In The Bronx*, **Kingston Trio** *Hang Your Head Down* LPs, Acrobat; **Green Jelly** *333*, *Musick To Insult Your Intelligence By* LPs, Say-10; Foreigner's **Kelly Hansen** *Tribute To Styx* pink LP, Deadline; **King Gizzard & The Lizard Wizard** *Live Around The Globe III* LP, Blind Rope; *Live In Manchester USA* coloured 3LP, Fuzz Club; **Subhumans** *Crisis Point* coloured LP, Pirates Press; **Ty Segall & Emmett Kelly** *Live At Worship* LP, Drag City; **They Might Be Giants** *Flood* 180g LP, Idlewild; **Cesaria Evora** *Voz D'Amor* gold 180g LP, **The Fall** *Perverted By Language* pink 180g LP, **B*Witched** *Awake And Breathe* turquoise 180g LP, Music On Vinyl; **Pigs^{7}** *King Of Cowards* splatter LP, Rocket; **Lemonheads** *Hotel Sessions* LP, Hall Of; **Chastity Belt** *No Regrets* coloured LP, Suicide Squeeze; **Salsoul Orchestra** *The Anthology I* 2LP, yellow 2LP, BMG; **Lush** *Spooky*, *Split*, *Lovelife* LPs, clear LPs, 4AD; **Julee Cruise** *Floating Into The Night* coloured LP, Sacred Bones; **Tom Speight** *Trick Of The Light* LP, CD, Nettwerk; **Bad Brains** *Pay To Cum!* coloured LP, ORG; **Hollie Cook** *Happy Hour In Dub* LP, Merge; **Holy Moses** *Queen Of Siam* coloured LP, *Finished With The Dogs* LP, High Roller; **Lionel Hampton** *Black Forest Vibes* LP, MiG; **Louis Armstrong** *Wishes You A Cool Yule* LP, Verve; Diana Krall's **Anthony Wilson** *Collodion* LP, Colorfield; **Aaliyah** *One In A Million* green LP, Blackground; **Hello** *Singles & Rarities* LP, Radiation; **Abbey Lincoln** *Abbey Is Blue* LP, Decca; **The O'Jays** *Super Bad* 180g LP, Soulgramma; **Tapper Zukie** *Man Ah Warrior* LP, Lantern; ex-KISS' **Ace Frehley** *Spaceman* coloured 200g LP, *Anomaly* splatter 200g LP, SPV; **Buddy Holly** *My Life* brown 180g LP, **Harry Belafonte** *Greatest Songs*, orange 180g LP, Magic Of Vinyl.

(18) **Black Sabbath** *Hand Of Doom* picture disc 8LP/poster, *Black Sabbath*, *Paranoid*, *Master Of Reality*, *Vol 4*, *Sabbath Bloody Sabbath*, *Sabotage*, *Technical Ecstasy*, *Never Say Die!*, **Talking Heads** *Stop Making Sense Deluxe* 2LP, two unissued, Rhino; **Robin Trower** *Twice Removed From Yesterday Deluxe* 2LP, 2CD, eight bonuses (three unissued), Chrysalis; **Erasure** *Always* 180g 2LP, two bonuses, Mute; **Sun Ra** *Jazz In Silhouette Expanded* 2LP, bonuses, Cosmic Myth; **Catherine Wheel** *Happy Days* 2LP, bonus, *Chrome* 2LP, *Ferment* 180g LP/12", Proper; **Del Shannon** *Runaway With* 180g LP, four bonuses, Waxtime; **Nicki Minaj** *Pink Friday Roman Reloaded Deluxe* 3LP, Republic; **Slipknot** *Live At MSG* 180g 2LP, white, yellow, grey 180g 2LPs, Warners; **Kodak Black** *Dying To Live* coloured LP, Atlantic; **Jon Lord** *Blues Project Live*, *Live* 2LPs, earMUSIC; **Bonobo** *Dial 'M' For Monkey* clear 2LP, Ninja Tune; **Duran Duran** *Girls On Film* splatter LP, **Ministry** *12" Singles* blue 2LP, **Anti-Nowhere League** *Scum* red LP, **The Vibrators** *Young Lust* pink LP, **Steve Hillage** *Madison Square Garden 1977*, ex-UFO's **Larry Wallis** *The Sound Of Speed*, **Alcatrazz** *Live 83*, **Robert Calvert** *The Last Starfighter* LPs, Cleopatra; **Killswitch Engage** *Atonement* LP, Metal Blade; **Dead Daisies** *Best Of* 2LP, Dead Daisies; **Pineapple Thief** *10 Stories Down*, Kscope; **Cecil Taylor** *Unit Structures* 180g LP, Blue Note; **Guided By Voices** *Self-Inflicted Aerial Nostalgia* LP, coloured LP, Scat; **Sven Vath** *Catharsis Remixes* 3LP, Cocoon; **Glass Animals** *ZABA* zoetrope 2LP, glassanimals.com; **OSEES** *Intercepted Messages* LP, CD, In The Red; **Lordi** *The Arockalypse* orange 180g LP, **Debbie Gibson** *Out Of The Blue* white 180g LP, **Upsetters** *Double Seven* silver 180g LP, Music On Vinyl; **Joe Strummer & The Mescaleros** *Live At Acton Town Hall* 2LP, **Jim Croce** *I Got A Name* coloured LP, BMG; **King Gizzard & The Lizard Wizard** *Murder Of The Universe* red 2LP, ATO; **Between The Buried & Me** *Colors II* coloured LP, Sumerian; **Ike & Tina Turner** *The Soul Of*, **Everly Brothers** *It's Everly Time!* LPs, Waxtime; **Ocean Colour Scene** *Yesterday Today* blue 4LP, Demon; **Dexter Gordon** *Bouncin' With Dex* LP, Steeple Chase; **John Williams** *The Cowboys* gold 2LP, Varese Sarabande; **Ornette Coleman** *Tomorrow Is The Question!* 180g LP, Contemporary; **TRIBES** *Rabbit Head* LP, CD, Downtown; ***Elvis Presley***, *Elvis*, *For LP Fans Only*, *The Number 1 Hits*, *50,000,000 Elvis Fans Can't Be Wrong* 180g LPs, Waxtime; **Apocalyptica** *Shadowmaker* 180g LP, CD, Harmaggedon; **Voivod** *Target Earth* pink 2LP, Svart; **Gwen McCrae** *For Your Love* LP, Wagram.

(25) **Gerry Rafferty** *City To City* 45rpm orange 2LP, *Night Owl*, *Snakes And Ladders* 45rpm LPs, Dig!; **Everything Everything** *Man Alive* LP, *Deluxe* 2LP/poster, 13 bonuses, Proper; **William Shatner** *Ponder The Mystery Revisited* remix LP, CD, **Alien Ant Farm** *Smooth Criminal* LP, **Chrome** *The Visitation* silver LP, **Linda Gail Lewis** *Tribute To Jerry Lee Lewis* LP, Cleopatra; **Lil Uzi Vert** *Luv Is Rage 2* clear 2LP, Atlantic; ***Electric Wizard*** coloured LP, *Come My Fanatics* coloured 2LP, Rise Above; **Tim McGraw** *Standing Room Only* clear 2LP, Big Machine; **Liars** *WIXIW* eco-LP, Mute; **REM** *Reveal*, *Accelerate* 180g LPs, Concord; **Unity** *The Hellish Joyride* clear 2LP, CD/poster, SPV; **Barbra Streisand** *Live At The Bon Soir* 2LP, Impex; **Bowling For Soup** *Songs People Actually Liked Vol 2* 2LP, Que-So; **Bread**, **Dokken**, **En Vogue**, **Gordon Lightfoot**, **Montrose**, **RATT**, **The Notorious BIG**, **Todd Rundgren** *Now Playing* LPs, Elektra; **Brian Auger** *Auger Inc* 3LP, Soul Bank; **Common** *I Used To Love HER* LP, Be With; **Firefall** *Best Of* clear LP, Friday; **Laura Nyro** *Trees Of The Ages* 2LP, Omnivore; **The Velvet Underground** *Loaded* coloured LP, Atlantic; **George Coleman** *Amsterdam After Dark* 180g LP, coloured LP, LITA; **Asking Alexandria** *Where Do We Go From Here?* LP, CD, cassette, Better Noise; **Gong** *Zero To Infinity* 2LP, Kscope; **Cat Empire** *Where The Angels Fall* yellow 2LP, Diggers Factory; **Eric Clapton** *Old Sock* blue 2LP, Bushbranch; **Nina Simone** *Wild Is The Wind* 180g LP, Philips; **UDO** *Touchdown* splatter 2LP, Atomic Fire; **Filter** *The Algorhithm* LP, Golden Robot; **The Undertones** *Positive Touch* white LP, *The Sin Of Pride* purple LP, ***John Fogerty***, *Blue Ridge Rangers* LPs, BMG; **Barry Manilow** *This One's For You* orange 180g LP, Music On Vinyl; **Kool & The Gang** *People Just Want to Have Fun* LP, CD, Astana; DragonForce's **Marc Hudson** *Starbound Stories* LP, CD, Napalm; **My Dying Bride** *Towards The Sinister* LP, CD, Peaceville; **The Easybeats** *Easy* LP, Alberts; **Ned's Atomic Dustbin** *Greatest Hits Live* LP, Secret; **Christine McVie** *The Legendary Christine Perfect Album* LP, Blue Horizon; **Blind Boys Of Alabama** *Echoes Of The South* LP, Single Lock.

SEPTEMBER (1) **Bernard Herrmann** *Marnie Super Deluxe* 180g 3LP/7" box, Stylotone; *Dr Who – The Tom Baker Collection* 4LP, Demon; **Drake** *Honestly Nevermind* LP, Universal; **Peter Green Splinter Group** *Soho Live* 2LP, Madfish; **Tangerine Dream** *Recurring Dreams* 2LP, Kscope; **Marduk** *Memento Mori* LP, red, white, gold, silver LPs, splatter LP/print/poster, CD/book, Century Media; **65daysofstatic** *Wild Light* magenta 180g LP, Superball; **Codeine** *What About The Lonely?* silver LP, *Dessau* coloured LP, Numero; **Gram Parsons** *Another Side Of This Life* blue LP, Sundazed; **Dave Lee Roth** *Diamond Dave* pink LP, Magna Carta; **Pineapple Thief** *Magnolia* LP, Kscope; **Phil Campbell & The Bastard Sons** *Kings Of The Asylum* purple LP, Nuclear Blast; **Slowdive** *Everything Is Alive* LP, Dead Oceans; **The Flamin' Groovies** *Sneakers* red, blue LPs, Cleopatra; **Tom Waits** *Swordfishtrombones*, *Rain Dogs*, *Franks Wild Years* 180g LPs, CDs, Island; **Mick Harvey & Amanda Acevedo** *Phantasmagoria In Blue* LP, CD, Mute; **Gregory Porter** *Liquid Spirit* 3LP, Blue Note; **ELP** *Ultimate Collection* 45rpm clear 2LP, BMG; **Peter Frampton** *At Royal Albert Hall* LP, CD, Universal; **Laura Branigan** *Self-Control* pink 180g LP, Music On Vinyl; **Wayne Shorter** *Schizophrenia* 180g LP, Blue Note; **Neil Young** *Odeon Budokan* LP, Reprise.

(8) **Motionless In White** *Scoring The End Of The World Deluxe* 2LP, orange, red, brown 2LPs, purple 2LP/variant sleeve, Roadrunner; **Beastie Boys** *Hello Nasty* slipcased 180g 4LP box, 21 bonuses, book, patch, Universal; **Fleetwood Mac** *Rumours Live* unissued 2LP, 2CD, Rhino; **James Blake** *Playing Robots Into Heaven* LP, CD, Republic; **Everyone Asked About You** *Paper Airplanes*, *Paper Hearts* 2LP, white, blue, pink 2LPs, cassette,

MY PRECIOUS

Greg Foat on Gordon Beck Trio's *Gyroscope*

"This record changed my life. From the moment that I first heard it, age 15, I realised that I wanted to play like Gordon Beck. I'd met Jeff Clyne, and he sent me a cassette with this and *Experiments With Pop* on. The trio interaction is almost telepathic. There are moments of blistering virtuosity, combined with delicate, beautiful, sensitive playing. I still get moved to tears after 30 years of repeated listening."

***Greg Foat & Gigi Masin* Dolphin LP, clear LP, CD are on Strut.**

Numero; **Ashley McBryde** *The Devil I Know* gold LP, 2LP, Warners; **Gordon Lightfoot** *If You Could Read My Mind* gold LP, *Sundown* orange, turquoise LPs, **Chicago** *X* brown LP, Friday; **Alabama 3** *Power In The Blood*, *Last Train To Mashville 2* LPs, One Little Independent; **Ghost** *Opus Eponymous* LP, Rise Above; **Howard Jones** *Transform* LP, BFD; **Olivia Rodrigo** *GUTS* LP, pink LP, CD, Geffen; **Pentagram** *Be Forewarned* 2LP, Peaceville; **UK Subs** *Complete Riot* coloured LP, **The Adolescents** *Live At The House Of Blues* LP, **Todd Rundgren** *Ultrasonic Studio 1972* green LP, Cleopatra; **Baikida Carroll** *Orange Fish Tears* 2LP, CD, Palm; **Graham Parker** *Last Chance To Learn The Twist* green LP, CD, Big Stir; **Flower Kings** *Look At You Now* 180g 2LP, orange, blue, yellow 2LPs, CD, InsideOut; **Courtney Barnett** *End Of The Day* green, red LPs, Momo+Pop; **Everclear** *Live At The Whisky A Go Go* green LP, Sunset Blvd; **John Mayall & The Blues Breakers** *Live In 1967 Vol 3* LP, CD, Forty Below; **Stephen Stills** *Live At Berkeley 1971* orange 2LP, Omnivore; **Anti-Flag** *17 Song Demo* LP, New Red Archives; **Charlie Daniels** *Off The Grid* LP, CDC; **Pat Boone** *Country Jubilee* 2LP, Gold; **Roisin Murphy** *Hit Parade* 2LP, purple 2LP, Ninja Tune; **Thrice** *The Artist In The Ambulance* cream LP, Miscellaneous; **Joan Osborne** *Nobody Owns You* LP, CD, Womanly Hips; **Super Furry Animals** *Phantom Power* 180g 2LP, BMG; **Jackie DeShannon** *The Sherry Lee Show* 2LP, 2CD, **Dick Dale & His Del-Tones** *Singles Collection 61-65* orange 2LP, Sundazed; **Sun Ra** *Space is The Place*, **Albert Ayler** *Love Cry* 180g LPs, Verve; **The Coral** *Sea Of Mirrors* LP, CD, Modern Sky Run On; **That Petrol Emotion** *Manic Pop Thrill* 45rpm 180g LP, Demon; **Gym Class Heroes** *The Paper Cut Chronicles II* LP, Atlantic; **Art Pepper** *New York Album* LP, CD, Omnivore; **Telex** *Neurovision* LP, CD, Mute; **U Roy** *Version Galore* gold 180g LP, Music On Vinyl; **Tiesto** *In Search Of Sunrise* 6 2LP, Record Republic; **EST** *Live 95* 2LP, Act; **Frankie Valli & The Four Seasons** *Sherry* LP, Not Now.

(15) Pharoah Sanders *Pharoah* LP, two unissued, Luaka Bop; **Chet Baker** *Live At Nick's* 2LP, two bonuses, Criss Cross; **Thelonious Monk** *With John Coltrane* LP, bonuses, coloured LP, **Johnny Cash** *Greatest Hits & Favourites* LP, **Harry Belafonte** *At Carnegie Hall* coloured 2LP, Vinyl Passion; **Electric Boys** *Grand Explosivos* 180g LP, turquoise 180g LP, CD, Mighty; **Roy Haines** *Out Of The Afternoon* 180g LP, Impulse; **Iggy Pop** *Rare Trax* splatter 2LP, Cleopatra; **Mae Muller** *Sorry I'm Late* LP, Capitol; **Thy Art Is Murder** *Keres* LP, CD, Human Warfare; **Willie Nelson** *Milk Cow Blues* 180g 2LP, Island; **Roy Haynes** *Out Of The Afternoon* 180g LP, Verve; **Blues Traveler** *Live And Acoustic* 2LP, Experience Vinyl; **Chilly Gonzalez** *French Kiss* LP, Gentle Threat; **Discharge** *Why* LP, Radiation; **Staind** *Confessions Of The Fallen* LP, BMG; **Hoosiers** *Confidence* LP, Crab Race; **Christian Death** *Only Theatre Of Pain* 2LP, Cult Epics; **Demi Lovato** *Revamped* LP, CD, Island; **Brujeria** *Esto Es* splatter 2LP, orange, red 2LP, CD, cassette, Nuclear Blast; **John Hartford** *Aero-Plain* LP, Real Gone; **Ash** *Race The Night* LP, CD, Fierce Panda; **Goo Goo Dolls** *Dizzy Up The Girl* silver LP, Warners; **Woody Shaw** *Blackstone Legacy* 180g 2LP, Craft; **Seventh Wonder** *Become*, *Waiting In The Wings*, *Mercy Falls*, *The Great Escape* LPs, CDs, Frontiers; **Head Cat** *Walk The Walk, Talk The Talk* coloured LP, CD, *Live In Berlin* red 2LP, CD, BMG; **K.Flay** *MONO* LP, blue LP, CD, Giant; **Brian Setzer** *The Devil Always Collects* red LP, Surfdog.

(22) The Breeders *Last Splash* 45rpm white 2LP/red 12", two unissued, 4AD; **The Fall** *Imperial Wax Solvent* LP, Cherry Red; Arcade Fire's ***Will Butler & Sister Squares*** LP, CD, Merge; **Oscar Peterson** *Best Of The MPS Years* 2LP, MPS; **Teenage Fanclub** *Nothing Lasts Forever* LP, CD, PeMa; **Kenny Cox** *Multi-direction*, **Elvin Jones** *Genesis* 180g LPs, Third Man; **Dave Brubeck** *A Dave Brubeck Christmas* 45rpm 180g 2LP, Craft; Duran Duran's **Andy Taylor** *Man's A Wolf To Man* white LP, CD, BMG; **New Pornographers** *Electric Version* blue LP, Matador; **The Ventures** *New Space* LP, High Tide; **The Partisans** *Police Story* LP, yellow LP, Svart.

(29) Fat Freddy's Drop *Blackbird Returns* 2LP, The Drop; **Ryuichi Sakomoto** *Ongaku Zukan* LP, three bonuses, Wewantsounds; **HAIM** *Days Are Gone* green 2LP, eight bonuses, Legacy; **Charles Mingus** *Pre-Bird* 180g LP, Mercury; **Yusef Lateef** *Eastern Sounds* LP, Craft; **Steely Dan** *Aja* 45rpm 200g 2LP, Analogue; **Bobby Goldsboro** *All-Time Greatest Hits* LP, Curb; **Julian Lage** *View With A Room* LP, Blue Note; **Errol Stubbs** *Turning It Out* 180g LP, pink LP, Numero; **Martin Simpson/Thomm Jutz** *Nothing But Green Willow* LP, CD, Topic; **Blue October** *Spinning The Truth Around Pt II* LP, CD, Up/Down; **Blonde Redhead** *Sit Down For Dinner* LP, white LP, Section 1; **Celtic Frost** *Emperor's Return* LP, Noise; **Run DMC** *King Of Rock* LP, Mobile Fidelity; **Barry Manilow** *Even Now* turquoise 180g LP, Music On Vinyl; **De La Soul** *Art Official Intelligence: Mosaic Thump*, *AOI: Bionix* 2LPs, CDs, cassettes, Chrysalis; **Usher** *My Way* 2LP, Sony.

OCTOBER (6) Roger Waters *The Dark Side Of The Moon Redux* LP with bonus, CD, cassette, SGB; **Steve Cropper** *With A Little Help From My Friends* LP, Omnivore; **Meat Puppets** *Up On The Sun*, *In A Car*, *Camp Songs* LPs, Megaworld; **U2** *Zooropa* yellow 2LP, Island; **Max Miller** *Watching Movies With The Sound Off* coloured 180g 2LP/picture disc 10", Rostrum; **Dave Davies** *Rippin' Up New York City* LP, BFR; **Charlie Daniels** *Night Hawk* LP, Blue Hat; **Erja Lyytinen** *Diamonds On The Road* 2LP, 2CD, Tuohi; **Courtney Pine** *Journey To The Urge Within* LP, Analogue; **Iron Savior** *Firestar* LP, CD, AFM; **Sun Ra** *The Futuristic Sounds Of* LP, Concord; **Louis Armstrong** *Golden Hits*, **Chet Baker** *It Could Happen To You* 180g LPs, Not Now; **Otep** *Hydra* 2LP, Craft **(13) Holly Humberstone** *Paint My Bedroom Black* LP, purple LP, CD, cassette, Polydor; **Dollyrots** *Night Owls* LP, Wicked Cool; **Metric** *Formentera II* marble blue, sea blue LPs, CD, *Formentera I & II* white 2LP, Thirty Tigers; **Mondo Generator** *We Stand Against You* LP, pink, splatter, test-pressing LPs, CD, **Nick Oliveri's Uncontrollable** *Leave Me Alone* LP, magenta, splatter, test-pressing LPs, CD, Heavy Psych Sounds; **Abbey Lincoln** *Over The Years* 2LP, Verve **(20) Ed Motta** *Behind The Tea Chronicles* LP, CD, MPS; **Liz Phair** *Exile In Guyville* coloured 2LP, Matador; **RL Burnside** *Come On In* pink LP, Fat Possum; **Joni Mitchell** *Blue* 2LP, Mobile Fidelity; **Rick Springfield** *Automatic* 2LP, Songvest; **Zac Brown Band** *Uncaged* white LP, *The Foundation* purple LP, Fugitive; **Charles Mingus** *Presents*, **Max Roach** *We Insist!*, **Otis Spann** *Is The Blues* LPs, Candid; **Willie Nelson** *Spirit* 180g LP, Island; **The Streets** *The Darker The Shadow, The Brighter The Light* 180g LP, green, clear LPs, CD, cassette, 679, **Tony Visconti** *Produced By* 2LP, 6LP/book/print, 4CD, Demon, **Lil Uzi Vert** *Pink Tape* pink 2LP, Atlantic **(27) Billy Bragg** *The Roaring Forty* green, orange LPs, Cooking Vinyl; **Guru Guru** *Make Less Babies* LP, Hummus; **In This Moment** *Godmode* blue LP, CD, BMG; **Poppy** *Zig* white, purple LPs, CD, Sumerian; **Dead Kennedys** *Bedtime For Democracy?* white LP, *Mutiny On The Bay* clear 2LP, Audio Platter; **Charles Mingus** *Mingus Takes Manhattan* 180g 4LP, New Land.

NOVEMBER (3) Fleetwood Mac's ***Christine McVie*** LP, clear LP, CD, *In The Meantime* 2LP, remixed, unissued bonus, Rhino; **Belle & Sebastian** *The Boy With The Arab Strap* blue LP/variant sleeve/print, Jeepster; **Dizzee Rascal** *Boy In Da Corner 20th Anniversary* 2LP, white, yellow 2LP, XL; **Art Pepper** *Stardust* LP, Omnivore; **Grant Green** *Live At Club Mozambique* 180g LP, Third Man; **Laura Veirs** *Phone Orphans* LP, Raven Marching Band; **Kronos Quartet** *Performs Philip Glass* LP, Nonesuch **(10) Art Farmer** *Portrait Of* LP, Craft; **Heatwave** *Greatest Hits* green 180g LP, Music On Vinyl **(17) Oscar Peterson** *Very Tall* 180g LP, Verve; **Andrew Bird** *Outside Problems* LP, CD, Loma Vista.

DECEMBER (1) Paradise Lost *ICON* re-recorded red LP, Paradise Lost; **Steely Dan** *Gaucho* 45rpm 200g 2LP, Analogue; **Wayne Shorter** *Live At The Detroit Jazz Festival* 2LP, Candid **(8) Coleman Hawkins** *Encounters Ben Webster* 180g LP, Verve; **Panda Bear & Sonic Boom** *Reset In Dub* LP, Domino.

JANUARY 2024 (12) Bring Me The Horizon *Post Human* LP, Columbia **FEBRUARY (2) Meat Puppets** *II* LP, Megaforce **MARCH (29) Steely Dan** *Katy Lied* **JUNE (28)** *The Royal Scam* 45rpm 200g 2LPs, Analogue **TBC Rosanne Cash** *The Wheel Expanded* LP, Rumblestrip; The Saints' **Ed Kuepper** *Frontierland*/unissued, 2LP; **Syd Barrett** *The Solo Works Of* coloured 3LP/7", with *The Madcap Laughs*, *Barrett*, *Opel*, Third Man; **Ice T** *The Legend Of Ice T: Crime Stories* 3LP, five unissued, [TBC].

Black Sabbath, kept in the picture

ABBA's Waterloo costumes at the ABBA Museum, Stockholm

HANGING IN THE GALLERY

In previous *RCIs*, we've looked at rock'n'pop museums in the UK, US, North & South America, Asia, Africa and Australasia. This time, **Tim Jones** runs the rule over Central & Eastern Europe

While Brexit has made Inter-railing Europe trickier (among other things!), if you should venture to the Continent's central and eastern zones (roughly east of a line from Denmark to Italy), there are a host of music museums with rock'n'pop collections worth checking out, some of them decidedly exotic. Who would've thought that the world's largest music keyboard museum is in Austria, and dedicated as much to Rick Wakeman and Keith Emerson as Mozart? When you're heading east, expect the unexpected and, if all goes to plan, new music museums in places such as Limassol, Cyprus, and Gulhane/Istanbul, Turkey. For now, here are some of the region's music highlights.

CENTRAL & EASTERN EUROPE

Austria

Blasmusikmuseum

Dedicated to brass band music, particularly the history of Ratten brass band, the museum has instruments from the 1830s onwards, clothing from the 1920s on, 500-plus music manuscripts, and photos and films.
Kirchenviertel 104, 8673, Ratten, Austria
(Open Saturday-Sunday, mv-ratten.at/musikverein/haus-der-blasmusik/, German-language, 43 3173 20170)

Eboardmuseum

The world's largest keyboards museum – some 2,000 sq m – houses 2,000-plus exhibits, most playable by visitors, including milestone instruments, such as the first Hammond A organ of 1935, and the first Minimoog. There's a restoration workshop, library, stage, and instruments from the likes of ELP's **Keith Emerson**, Yes' **Geoff Downes** and **Rick Wakeman**, **Peter Wolf** (Frank Zappa), **Tangerine Dream**, **Ken Hensley** (Uriah Heep), **Dave Greenslade**, **Eddie Hardin** (Spencer Davis Group), **King Crimson**, **George Duke**, **Ray Charles**, and **Grateful Dead**.
Florian-Groger-Strasse 20, 9020, Klagenfurt Am Worthsee, Austria
(Daily, eboardmuseum.com, 43 699 1914 4180)

Haus Der Musik

A 54,000 sq ft millennial project featuring hi-tech interactive displays on music history, based in the former palace of the Archduke Charles, founder of the Vienna Philharmonic. One of the central exhibits focuses on the Philharmonic Historical Archive, along with *The Great Masters – Beethoven, Mozart & Co*, *Virtual Conductor* section, the *Sonotopia Universe* Science Centre & Virtual Reality Experience sound lab, and its *Instrumentarium*, featuring outsize instruments.
Seilerstatte 30, 1010, Vienna, Austria
(Daily, hausdermusik.com, German-language, 43 1 513 4850)

Armenia

The Aznavour Centre

192, Verin Antarain, Yerevan, 0019, Armenia
An exhibition centre/venue dedicated to **Charles Aznavour**, with a museum containing records, books, posters and awards.
(Yerevan.am)

Azerbaijan

State Museum Of Musical Culture Of Azerbaijan

5, Rashid Behbudov Street, Baku, AZ 1000, Azerbaijan
Dedicated to the collection, presentation, study, popularisation and reactivation of Azerbaijani music, as well as jazz and other styles, the Museum has 56,000-plus items in 382 exhibits. Alongside personal items from leading Azeri musicians are instruments, gramophones, audio/visual recordings, musical boxes, manuscripts, sheet music, posters, flyers, artwork, photos and books.
(Musicmuseum.az, 994 12 498 8184)

Belarus

Museum Of The History Of Theatrical & Musical Culture

Music Lane 5, 220030, Minsk, Belarus
A branch of the National Historical Museum, focusing on musical instruments, manuscripts, photos, posters, recordings, and personal memorabilia relating to Belarusian music.
(Daily, theatre.museum.by, 375 17 326 2667)

Czechia

Czech Museum Of Music

Karmelitska 2/4, 118 00, Mala Strana, Prague, Czechia
Features the *Man – Instrument – Music* exhibition of 3,000-plus instruments, including electric ones, plus temporary exhibits, and an archive of 700,000-plus music documents.
(Daily, nm.cz, 420 224 497797)

PopMuseum

Belchorska 150, 169 00, Prague 6, Czechia
A private Museum & Archive Of Pop Music, focusing on Czech and Slovak pop, with documents and audio-visual materials open to researchers, including a branch Archive of recordings housed in Brno.
(Wed-Thurs/Sat, popmuseum.cz, Czech-language, 420 603 419198)

Estonia

Theatre & Music Museum Estonia

Muurivake 12, 10146, Tallinn, Estonia
A library/archive and permanent exhibition, *Stories And Songs*, about Estonian music, including musical/mechanical instruments, costumes and memorabilia.
(Wed-Sun, ajaloomuuseum.ee, 372 696 8688)

Greece

Museum Of Greek Folk Musical Instruments

Research Centre For Ethnomusicology, Lassanis Mansion, Diogenous 1, Athens 10556, Greece
A collection of 1,200-plus instruments, covering Greek folk, pop and Byzantine musical traditions, plus audio-visual displays.
(Wed-Mon, athensmuseums.net, 30 21 0325 0198)

Hungary

Egri Road Beatles Museum

Photos: (ABBA) Åke E:son Lindman/ABBA The Museum

Hotel Korona Eger, 30, Sandor Street, H-3300 Budapest, Hungary
A collection of vintage merchandise/memorabilia, including films, newsreels, taped interviews/gigs, plus instruments, clothing and posters.
(Beatlesmuzeum.hu, 36 36 313670)

House Of Music
1386, Varogliget Zrt, PF-910 Budapest, Hungary
A 9,000 m^2 venue/exhibition space/library covering European music history, with a focus on Hungary, 1956-93.
(Tues-Sun, ligetbudapest.hu, 36 1 374 3130)

Museum Of Music History
7, Tancsics Mihaly Street, H-1014 Budapest, Hungary
The castle-based Museum traces the history of Hungarian folk, classical and other music, and includes tapes, instruments, ephemera, and the gramophone used by Bela Bartok and Zoltan Kodaly.
(Tues-Sun, budacastlebudapest.com, 36 1 214 6770)

Latvia
Literature & Music Museum
8, Putka Street, Riga LV 1007, Latvia
A research library/archive chronicling Latvian music history. (Mon-Thurs, rmm.lv, Latvian-language, 37 1 6721 6425)

Lithuania
Lithuanian Theatre, Music & Cinema Museum
41, Vilniaus Street, Vilnius, LT 01119, Lithuania
The history of several strands of Lithuanian popular culture, including a selection of sound recordings and ephemera.
(ltmkm.lt, Lithuanian-language, 370 5 262 2406)

Norway
Rockheim
Brattorkaia 14, 7010 Trondheim, Norway
The 320 m^2 National Museum Of Popular Music features *The Time Tunnel* interactive displays charting Norwegian rock and pop from the 50s on, alongside a Millennium Room about more recent acts, and a Hall Of Fame and gallery.
(Tues-Sun, rockheim.no, 47 73 605070)

Poland
Museum Of Musical Instruments
Stary Rynek 45, 67-772 Poznan, Poland
A collection of 2,000-plus items in 16 galleries covering European music history, with a focus on Poland. It includes instruments, mechanical-players, music boxes, gramophones and jukeboxes.
(Tues-Sun, mnp.art.pl, 48 61 852 0857)

Russian Federation
Russian National Museum Of Music
Ulitsa Fadeyeva 4, Moscow, 125047, Russian Federation
A 2,700 m^2 permanent exhibition of 3,000-plus musical instruments, along with a repository of 675,000-plus objects, and a research library.
(Tuesday-Sunday, russianmuseums.info, 7 495 605 6515)

State Museum Of Theatre & Music
6, Ostrovskogo Square, St Petersburg 191023, Russian Federation
A 950 m^2 collection focusing on Russian theatre, including musical productions, and containing costumes and ephemera, such as posters and manuscripts.
(Wed-Sun, russianmuseums.info, 7 812 571 2195)

Slovenia
The Rolling Stones Museum
Podvozna 15, Portoroz 6320, Slovenia
Slavko Franca's memorabilia collection of 1,000-plus items, including signed guitar, records, ephemera.
(By appointment, facebook.com/rollingstonesmuseumslovenia)

Ratten, Austria: they've got some brass!

Sweden
ABBA The Museum
Djurgardsvagen 68, 11521 Stockholm, Sweden
The history of ABBA, charted through personal items, clothing, instruments, awards, furniture, photos, letters, records, plus the Polar Studios mixing desk, interactive displays including mixing, vocal/hologram performances, photo session, the *Voyage* production, and unaired interviews/phone messages.
(Daily, abbathemuseum.com)

Guitars: The Museum
Skolgatan 59, 90329 Umea, Sweden
Samuel & Michael Ahden's collection of 500-plus guitars, mostly electric ones from the 50s and 60s, plus amps, speakers and related paraphernalia. There's also a venue and record shop.
(Mon-Fri, guitarsthemuseum.com, 46 90 58070)

Swedish Rock Archives
Vastra Langgatan 46, 57730 Hultsfred, Sweden
The Svenskt Rokarchiv has over half-a-million items charting the history of Swedish rock and pop from the 50s onwards, including records, instruments, stage clothing, video footage, plus ephemera, including posters, books sheet music, tour programmes and other memorabilia. (Mon-Fri, svensktrockarkiv.se, Swedish-language, 0495 240516)

Swedish Music Hall Of Fame
Djurgardsvagen 68, 11521 Stockholm, Sweden
Housed next to ABBA: The Museum, the Swedish Music Hall Of Fame has videos of inductees such as **ABBA**, **Roxette**, **Yngwie Malmsteen**, **Neneh Cherry**, **Robyn**, **The Cardigans** and **Europe**, as well as items from some bands.
(Tues-Sun, smhof.se, Swedish-language, 46 8 1213 2860)

Swedish Museum Of Performing Arts
Sibyllegatan 2, 11451, Stockholm, Sweden
Incorporating the Stockholm Music Museum – Musikmuseet – the SMPA holds nearly 50,000 objects, including 6,000-plus instruments, costumes, manuscripts and photos, alongside a research Music & Theatre Library. (Tues-Sun, scenkonstmuseet.se, Swedish-language, 08 519 56700)

Turkey
Ibrahim Alimo lu Müzik Müzesi
Afyon Kocatepe University Conservatory, Erenler, 03204 Afyonkarahisar Merkez/Afyonkarahisar, Turkey
Ibrahim Alimo lu Music Museum is the country's largest and has 500-plus musical instruments, as well as vintage phonographs, radios, and personal items from Turkish performers.
(Alimoglumuzikmuzesi.com, Turkish-language)

Türk Dünyası Bilim Kültür Ve Sanat Merkezi Müzik Tarihi Salonu
Science, Culture & Arts Centre, Sazova Culture Park, 26150 Tepebası/Eskisehir, Turkey
The Turkish World Musical Instruments Museum at the Centre has a collection of 200-plus musical instruments.
(Turkdunyasivakfi.org.tr, Turkish-language, 90 222 330 5410)

Baris Manco's Museum House
Caferaga, Yusuf Kamil Pasa Sk 5, 34710 Kadikoy/Istanbul, Turkey
The former home of the Turkish rock pioneer/co-founder of Kurtalan Ekspres, **Baris Manco**, includes his instruments, furniture, recordings, clothing, and childhood items.
(Daily, 90 216 337 9413)

Zeki Muren Arts Museum
Kumbahçe, Zeki Müren Cd 11, 48400 Bodrum/Mugla, Turkey
The former home of the artist/popular singer **Zeki Muren** houses his art collection, clothing, furniture, photos, awards and car.
(Tues-Sun, 90 252 313 1939)

Nilufer Belediyesi Dr Hüseyin Parkan Sanlıkol Müzik Enstrümanları Müzesi
Odunluk Mah Liman Cad Harmony Towers, A3 Blok 4/C-G, 16110 Nilüfer/Bursa, Turkey
Dr Hüseyin Parkan Sanlıkol's Musical Instruments Museum has 300-plus musical instruments.
(Tues-Sun, nilufermuze.com/hakkinda, 90 224 452 9826)

Ibrahim Tatlises Music Museum
138, Tepe, Harran Kapı Cd 136, 63200 Sanlıurfa Merkez/Sanlıurfa, Turkey
Focusing on the music of Sanliurfa, it includes photos and waxworks of local artists, as well as vintage records, instruments, gramophones, clothing and awards.
(Sanliurfa.bel.tr/icerik/71/28/ibrahim-tatlises-muzik-muzesi, Turkish-language, 0414 313 1634)

Ukraine
State Museum Of Theatre, Music & Cinema
Korpus 26, 9, Lavrska St, Kyiv, 01015, Ukraine
Seven halls of exhibits on the history of Ukraine's performing arts, including musical theatre.
(Wed-Sun, 380 44 280 1834)

Have you been to another music museum in Central or Eastern Europe? If so, let us know via rc.editorial@metropolis.co.uk.

The Collector

This month: Label boss and musician **Mark Robinson**

Mark Robinson: someone's been to IKEA

Mark Robinson is the founder of independent record label, Teen-Beat, and founding member of D.C. bands Unrest and Air Miami that epitomised the indie-rock sound of the 90s. Teen-Beat began in 1984 while Robinson was still in high school, and now boasts 500 releases over its 39-year history, having shaped the D.C. independent music scene with its progressive genre-hopping roster and DIY roots. As well as running Teen-Beat, Robinson continues to make music, playing solo and as a member of various bands, alongside projects in graphic design, art direction and filmmaking.

What do you collect, and why?
I like to collect anything and everything, but most recently, I've been especially interested in pop culture records that are TV-, sports-, or corporation-related. *Score...* by the New England Whalers WHA hockey team is the best sports record in my collection. Side two is a 25-minute play-by-play of a bench-clearing brawl between the Whalers and the Minnesota Fighting Saints in 1975. They also issued a single of their "hit song", Brass Bonanza, which came out of the speakers at every home game as the team took the ice at the Hartford Civic Center.

The rest of my collection reflects my musical taste: KISS, Sammy Davis Jr, King Crimson, late 70s and early 80s punk and new wave, local Washington, DC stuff (Dischord and everything else), UK imports, Touch & Go Records, SST, 90s indie rock, and countless other things.

When I was growing up, my parents had only five or 10 records between them, so I'm not exactly sure how I ended up being a collector. The soundtrack to *Funny Girl, The Musical Magic Of Mantovani*, a dance instruction record – complete with dance step diagram – called *Hustle Hits*, and others. That last one is a definite keeper. I've played it a few times on the radio at WMBR in Cambridge, Massachusetts.

How big is your collection?
I have approximately 4,000 LPs, 1,000 7" 45s, 500 cassettes, a few assorted 78s and eight-track tapes, and maybe 20 to 30 10" records. The vast majority of my cassettes are mixtapes and demos people sent me, so maybe those don't count? I've always wanted to own a reel-to-reel album or a wax cylinder but haven't quite gotten around to it yet, and would have nothing to play them on. I'd love to get some of the Factory Records' DAT releases from the very late 80s, since I just got my machine refurbished.

What do you think it is worth?
Discogs is telling me $40,000 at the top end, but I've only entered about a third of my collection so far. I started adding it there a few years ago, but it's a time-consuming task. Most of my favourite pieces from my collection were purchased for $5 or less and are now probably worth the same amount. A lot of the things I own that are worth hundreds are oddly records that I only played once, or not at all.

How and where do you store it?
I used to have a listening room in the basement of the Teenbeat house in Arlington, Virginia, next to my bedroom. Just records and my stereo. I'm now living in a much smaller space, so the records are in the bedroom, inside two large IKEA shelves. Most of the singles and CDs are under the bed in boxes. My collection and turntable are separated in different rooms, but I'd like to reunite them sometime soon. Hopefully in a new space that would be more amenable to the music lover and enjoyer that I like to think of myself as.

"MY PARENTS HAD ONLY FIVE OR 10 RECORDS BETWEEN THEM, SO I'M NOT SURE HOW I ENDED UP BEING A COLLECTOR"

What's the rarest/most unusual/most valuable item you have?
My *Pizza Hut '73* album commemorates the company's convention in San Diego. The cover features some interesting typography and a crazy collage of photos of Rich Little who does some hilarious impersonations of Elvis Presley, Johnny Cash, Bing Crosby, and Dean Martin on the record.

What elusive gem are you still looking for?
I've found a lot of my long-time elusive records at this point, but it would be nice to have the initial pressing of the very first KISS album, distributed by Warner Bros. and missing the single track, Kissin' Time, which was added on later editions.

Ciel 17 (Heaven 17) – Juega A Ganar (Play To Win) (Virgin SL 7065, 12", Mexico, 1981) Estimated market value: **£10**

In Camera – Fin (4AD BAD 205, 12", UK, 1982) Estimated market value: **£20**

Kiss – *The Originals* (Casablanca NBLP 7032, 3LP, US, 1976) Estimated market value: **£100**

Bernard Green – *The National Football League Marching Songs* (RCA Victor LPM 2292, LP, US, 1960) Estimated market value: **£20**

Rich Little – *Pizza Hut '73 Annual Meeting* (Pizza Hut SO 12444, LP, US, 1973) Estimated market value: **£40**

What's given you the biggest thrill?
It's not terribly rare, but 1961's Percussion entry in the Staged For Stereo series (Capitol) seems to have invented the plastic CD jewel case almost 20 years early. There is no cardboard jacket, just an LP-sized hard plastic package that opens just like the future. I've only seen it once; the copy I purchased at Strange Maine, in Portland.

What's your favourite record shop?
I love the atmosphere of record shops that look really lived in. I've had a few favourites over the years. Venus, 99, and Rocks In Your Head in New York in the 80s, Vinyl Ink and Go! in Washington, DC in the 90s, Dynamite in Northampton, Massachusetts in the 2000s... So many favourites. My current number one is Records – The Good Kind in Vernon, Connecticut.

How do you track stuff down?
I prefer to find things the old-fashioned way, looking through the racks at record stores. For over 20 years, I was looking for a song I had heard on *The Beautiful Music Show* on WMUC, hosted by Logan Perkins – Green Dolphin Street by the Johnny Hamlin Quartet. His show was so good, I would tape every episode off the radio. I looked for it in every store I visited for years. Decades. After coming up empty-handed searching for it in hundreds of shops, I just gave up and found it on eBay. It didn't feel much different than ordering something on Amazon. It was a great feeling to finally have the record and be able to hear the song, but that great feeling would have been multiplied many times had I happened upon it in a store.

How often do you listen to stuff in your collection?
Not as much as I would like to. I try to at least once or twice a week.

Is there a visual side to collecting for you? Have you ever bought a record for the sleeve alone or for a picture disc?
All the time. I wouldn't be surprised if a quarter of my collection is made up of records I liked the look of when I saw them in the shop. Buying records before the internet often had a magical, mysterious surprise element. Even if you had heard one song on a new album, the other nine or so songs would be unfamiliar to you and sealed inside cellophane. You were always taking a bit of a risk, or a leap of faith, that you'd find something else amongst the rest and that they wouldn't just be "filler".

How will you eventually dispose of your collection?
I had a little health scare last year and had to get an MRI to make sure a brain tumour wasn't causing the issue. In the 10 days between that assessment and when the scan was scheduled, I was thinking about how I could get rid of all my stuff fairly quickly and perhaps have some fun doing it in the case that I might be receiving some bad news.

I was going to open a pop-up store and sell my records and other things to raise money for my kids' college expenses. The shop would be called Death Records, named both after my potential situation and the fictional record label from the Brian DePalma film *Phantom Of The Paradise* from 1974 starring Paul Williams. I'm a visual designer and even designed a logo for this would-be temporary store.

I've wanted to have a record store since I was very young, so this idea sounded like a good one. Dispose of my stuff while simultaneously getting to experience a lifelong dream. Since then, I'm realising now, more than ever, that life doesn't have a fixed time-line and that one should pursue any dreams that are important to them while they still can. That sounds super clichéd, but I think it's true. I'm hoping to open a shop somewhere, sometime, sooner than later.

What's your all-time favourite record, regardless of value or rarity?
This is probably an uninteresting answer and perhaps even predictable, but King Crimson's *In The Court Of The Crimson King* is inside and out almost a perfect album. The music is phenomenal and still sounds other-worldly. The recording, and the drum sounds in particular, are wonderfully unusual. The album art on the cover is iconic as it extends from the front cover to the back. I have an original US Atlantic Records pressing printed on uncoated stock that I purchased for four dollars when I was in high school.

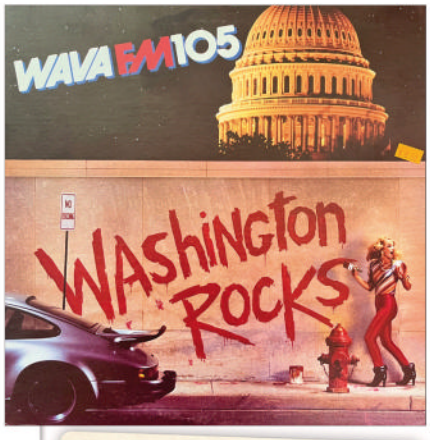
Air Miami's debut studio album* Me. Me. Me.*, a collaboration between Robinsons's Teen-Beat and UK-based label 4AD, is reissued as a deluxe edition on. Originally released in 1995, the record has since developed something of a cult status and is often cited as one of 4AD's finest of the era. He also has a new 35-song experimental pop album out in August under the name Party Milk called* Your Problem As A Mountain' *with producer Trevor Kampmann (hollAnd).

Crawling Chaos – *The Gas Chair* (Factory Benelux FAC BN6, LP, Belgium, 1982) Estimated market value: £30

Carver Electronics Corporation – *Sonic Hologram* (Carver Electronics Corporation C-4000, LP, US, 1980) Estimated market value: £12

Tammy Faye – *Enough Is Enough* (PTL Club Records & Tapes PLT-LP-1855, LP, US, 1986) Estimated market value: £15

Various Artists – *Troublemakers* (Warner Bros PRO-A-857, 2LP, US, 2022) Estimated market value: £10



Various Artists – *WAVA FM 105 Washington Rocks* (WAVA FM 105 RTR-8246, LP, US, 1982) Estimated market value: £10

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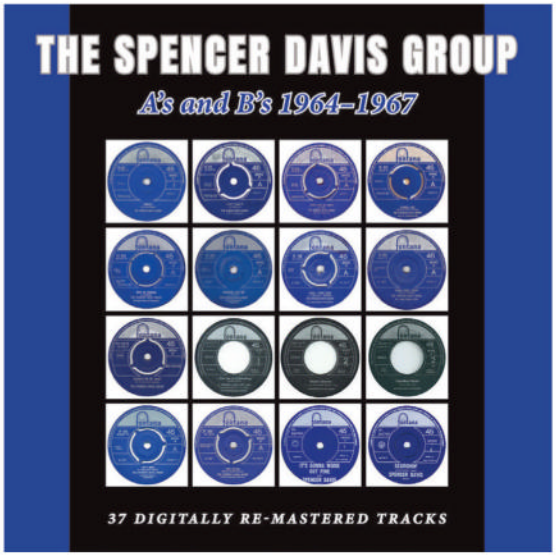

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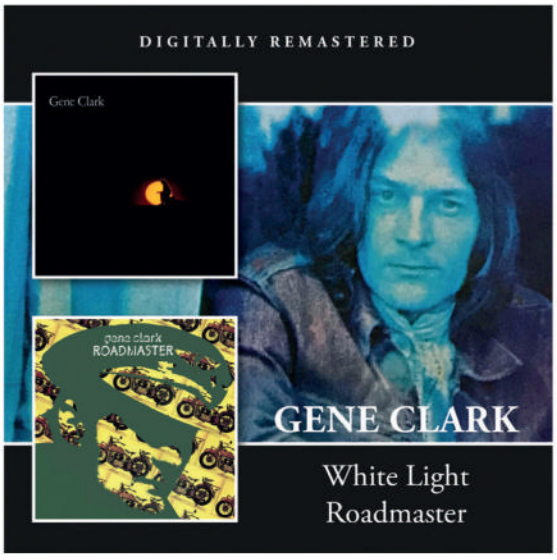

GENE CLARK
White Light / Roadmaster
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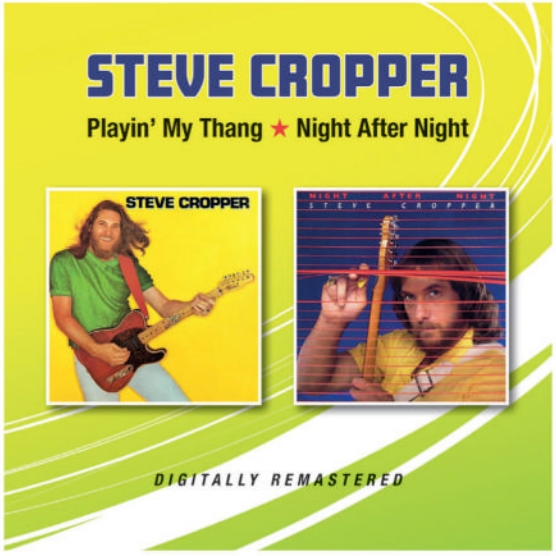

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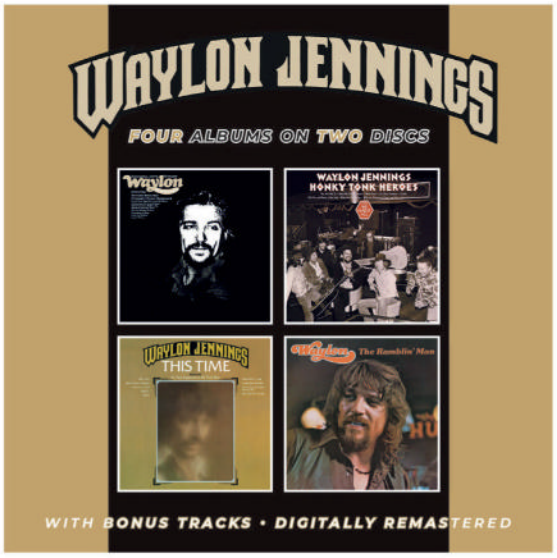

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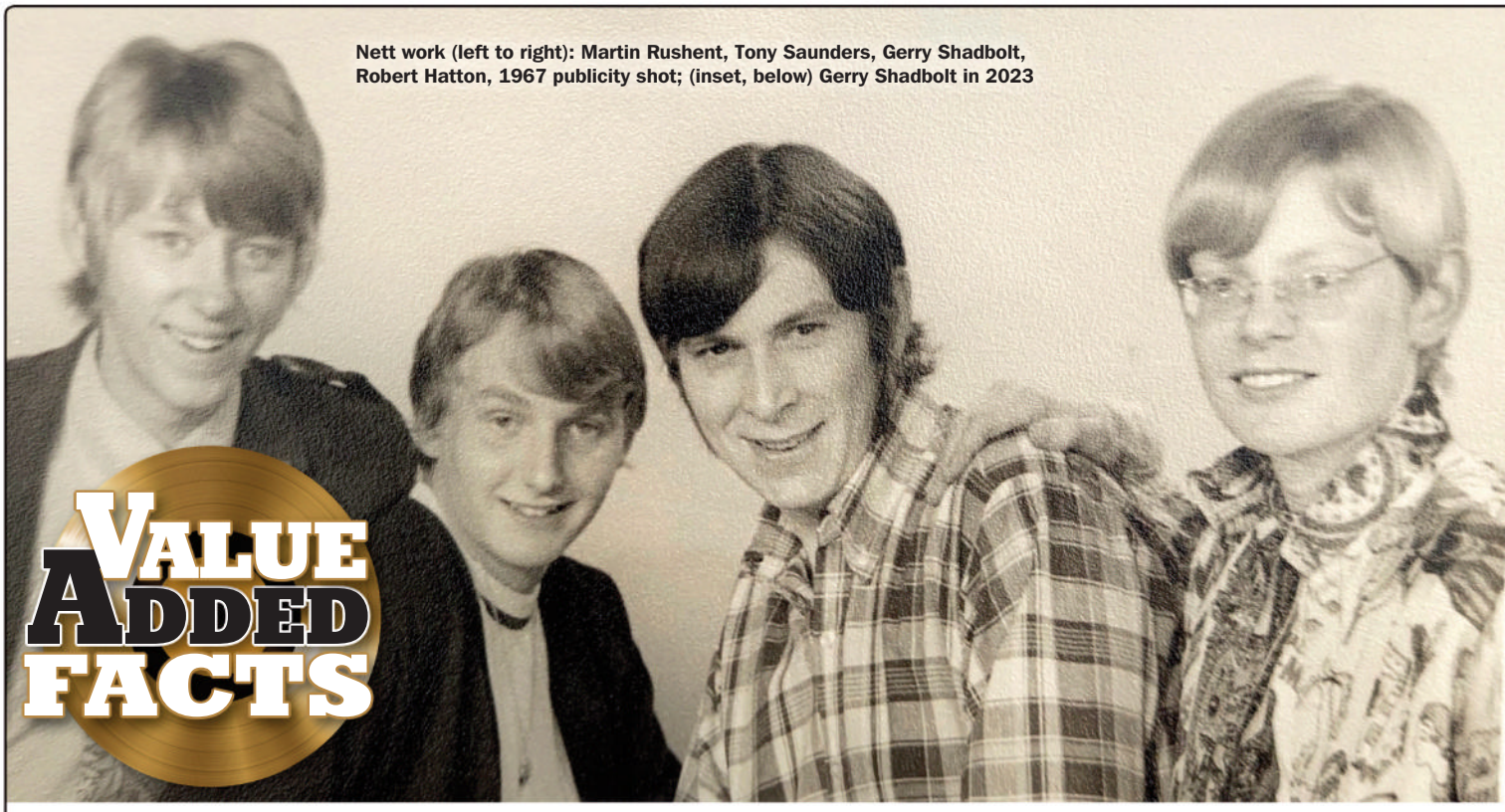


Nett work (left to right): Martin Rushent, Tony Saunders, Gerry Shadbolt, Robert Hatton, 1967 publicity shot; (inset, below) Gerry Shadbolt in 2023

VALUE ADDED FACTS

Ian Shirley, Editor Emeritus of the *Rare Record Price Guide*, answers your questions

MYSTERY RUSHENT RECORDING

Ian Shirley uncovers the story behind post-punk/synthpop producer Martin Rushent's 60s group, The Nett, and meets his band-mate from way back when, Gerry Shadbolt

I'm a big fan of producer Martin Rushent, and wonder if you can solve a mystery for me. According to his Wikipedia entry he had a school band and went into EMI studios to record some tracks with them. Considering his fame, I'm amazed that the name of this band has yet to become known, at least to trainspotters like you at *Record Collector*. Can you shed any light on this dark corner of his illustrious career?

George Sykes via email

Your timing is impeccable. I have just been working with legendary broadcaster Gary Crowley on a compilation of Martin Rushent productions. As part of my research, I was steered in the direction of Gerry Shadbolt who was in a band called The Nett with Rushent in the 60s. The Nett went into RG Jones' studios in Morden to record two tracks in 1967 which were cut on acetates with the famed RG Jones Oak imprint. Gerry was good enough to answer some questions and shed some light on this part of the nascent Rushent's career.

Can you tell me how your band got together?

I used to be a motor mechanic and when I was at technical college, met a couple of guys who lived in Hornsey, North London. Tony Saunders was a bass player and Robert Hatton was a guitarist and as I had been playing drums since I had been in the army cadets, we decided to form a band. This was around 1966. We got together and got in another local guy called Graham Burr who became the lead guitarist.

Where did you rehearse?

We started off in one of the guy's houses in Hornsey. Then we used a school over in Wood Green in North London. We used to play their youth club and they let us set up in the hall. It just went on from there.

How did Martin Rushent come to join the band?

We did a gig at a local youth club and Martin was there with his brother and he got up and sang! As we didn't have a decent singer, he joined the band and it took off from there. If you go on Wikipedia, it says he was the singer in his school band and first went into an EMI studio. I am not quite sure about that although he did have a school band.

How did you get your name?

For some obscure reason when we first started one of the guys decided to call us the Sugar Net. We always thought it was an absolutely naff name so decided to add another t and change it to The Nett.

What music did you play live?

It was mainly cover versions. We did not play originals live – when you were going around clubs people wanted to hear what was popular. Basically, at that time everybody was playing soul music: Stax and Tamla Motown. We played songs like Going To A Go, My Girl – Temptations and Four Tops stuff. It was the mods and rockers scene and we were a mod band playing soul at the local clubs in North London and Essex. We had a good following and would get repeat bookings. Good times.

How did you get bookings?

In the band we all had a job. My job was to go out and buy the new records, the latest stuff so we could learn the tracks. Graham – the lead guitarist – his job was to buy the van and look after that. Martin – because he was working up in the West End at that time – his job was to go around all of the booking agents and recording studios to try to get us work. It was through that that he got his first job in the music business at Advision. That is where his career started. If he had not been working in the West End, he might not have got into the studios.

"ALL TOLD WE PLAYED 150 TO 200 GIGS, MOSTLY IN LONDON"

Where did you play?

We all had jobs so we were not travelling around the country. It was what we could get at the weekends and the evenings. All told we played 150 to 200 gigs mostly in London although we did play in Great Yarmouth once and the outer reaches of Essex. We also did a month at the Bluesville in Manor House supporting acts like Billy "Fat Boy" Stuart, Gary US Bonds and Rufus Thomas.

When Rufus Thomas played, his backing band was Bluesology. At that time, Reg Dwight was

All photos: courtesy Gerry Shadbolt

the keyboard player. I always remember that before they went on, Reg had trouble with his amplifier and he asked our bass player, Tony, if he could borrow his. Tony told him to piss off! That was his claim to fame.

Did you wear suits onstage?
We never wore suits, except once. We entered a battle-of-the-bands competition in North London in Crouch End Town Hall and came second in that. We wore suits for that but when we played other gigs, we just wore what we would usually wear as mods. We looked a bit like The Small Faces at that time. That band competition was in the local Hornsey paper and we got a write-up for that as three of the guys came from Hornsey.

What was Martin like as a lead singer?
He was a very good singer. He was not overly powerful as such but he did have a good voice. He was also a very good frontman. He was very good but the trouble with Martin was that he knew it. He could get a crowd going. That is why we got a lot of repeat bookings as obviously if you got the crowd going, you would get asked back.

Any good stories about Martin?
When we played at the Bluesville in Manor House, we supported Rufus Thomas. In those days you did not play another performer's song if they were around. It was coming to the end of our set and Martin decided that we would do a Rufus Thomas song, Walking the Dog. So we started and when we looked up Rufus Thomas was standing by the side of the stage giving us some real dirty looks. Martin did it as a homage to him but it did not go down too well. When Rufus Thomas got onstage and got to that song he said, "Now I'll show you how to do it!" Martin was not very happy about that.

Are there any tapes of you playing live?
Someone actually filmed us once! I always thought it was Martin's brother who recorded one of our gigs at a pub called the Boathouse in Kew Bridge. I know someone was there recording it but later on when I asked Martin's brother, Anthony, he said it was not him. So I've never been able to track down who it was. It was done with some kind of camcorder, a proper video. I was not mistaken as it was such a rare thing to see in the crowd at that time.

Why did you record two original songs at RG Jones Studio in Morden?
They were not part of our set. We were obviously trying to get a recording contract. One of them was written by Martin and it was called Perfect Love and the other one, Here And There, was written by Martin and Graham, the lead guitarist. Here And There was an upbeat track and Perfect Love was more of a love song and a bit like The Mindbenders. We always thought it was a bit wimpy, actually. But the two tracks were not really what we were playing at the time and what we would have ideally recorded. I don't know why we did them other than that we were told to do two original numbers if we wanted to try to get a record contract.

What was it like recording in the studio?
Before going into the studio on the 2 April 1967, we had run through the songs several times in our rehearsal space. When we went into the studio it was a very strange experience. It was nothing special, more like a pre-fab, a basic room. The faster number of the two – Here and There – we did that in one take. The other one, Perfect Love, as it was a love song with backing vocals, I think a couple of the guys had trouble getting the

Nett ball (left to right): Saunders, Hatton, Rushent, Graham Burr, Shadbolt, Hornsey Town Hall contest, 1966

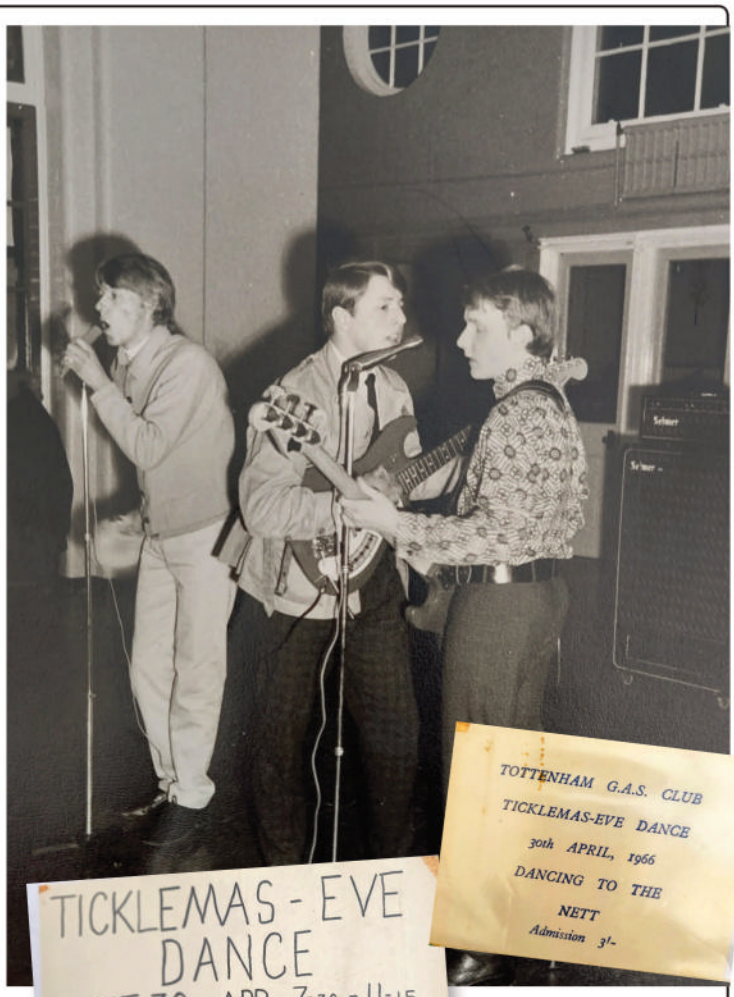
harmonies right so we did that one about three times. We were not in there all day. I can't remember if we hired it by the hour but it was done quickly. There was just the one guy, RG Jones himself, there. He just sat behind the glass and told us to get on with it.

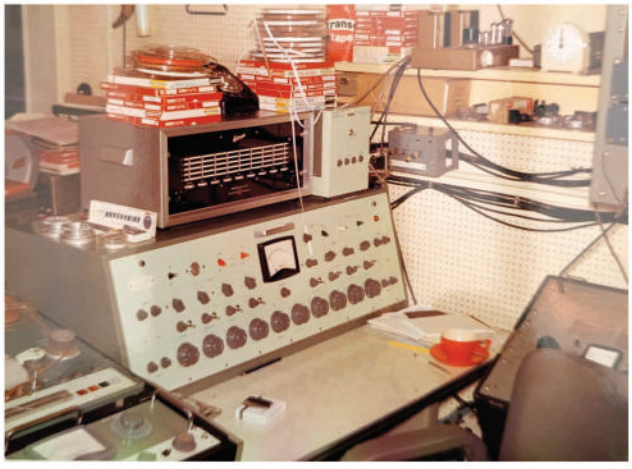
Did anything happen with the recordings?
I have got an acetate of it and Graham the guitarist has an acetate and I assume all of the guys in the band also bought a copy of it. Nothing ever came of it. We worked for several booking agencies in the West End and whether Martin ever took it around to them I really don't know.

How did the band split up?
We more or less ended around December 1967. We were going for about 18 months. We all went our separate ways. Like a lot of bands, it fell apart. Graham, who wrote one of the tracks with Martin, was edged out of the band. Martin's dad took over as the manager and it became a bit political. There was some issue with the van that Graham was using to cart us around in and he wanted paying for the van, the petrol and the maintenance and they would not do it. So he left. That knocked us down as he was the lead guitarist. After that there was a lot of bad feeling and it just fell apart really.

Did you keep in touch with Martin?
I lost touch with Martin but I did follow his career. I used to buy LPs and look at the back cover and would see that he was the recording engineer. Then when he started doing production and did things like The Human League, he became the man. It was great to see his career take off.

Autonomy: The Productions Of Martin Rushent *(Ace CDTOP 1636) is out now on Ace.*





(Far left): RG Jones mixing desk; (above): Wood Green Youth Centre, 1966; (inset): 1966 fliers for Nett gigs in and around London

Nett benefits (Left pic, l-r): Hatton, Saunders, Rushent, Shadbolt, Burr at Paddington's Cryptic Club, 1966; (Right): Martin Rushent recording vocals with Graham Burr and Tony Saunders at RG Jones, 1967

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TOES COMPANY

THE CHOSEN FEW/Footsee

(Trans-World TW 1705, 7", Canada, 1968) **£30**
(Roulette R 7015, 7", USA, 1968) **£30**

WIGAN'S CHOSEN FEW/Footsee

(Pye DDS 111, 7", UK, 1975) **£5**

The story of Footsee starts in Jerusalem, wends its way through the dancefloor of the Wigan Casino, and ends… well, it doesn't really end, because many of the details are still out there somewhere.

In the mid-60s, David and Robert Asch, twin brothers from Montreal, were visiting Jerusalem and saw a group of Arab children playing a game on the street. The kids had attached a ball to one end of a string and tied the other end of the string to their ankles. Then they moved their legs so that the ball and string swung in a circle, and hopped with the other leg in a skipping motion over the moving string. When the Asches returned home, they began brainstorming ideas for manufacturing a more sophisticated and durable version of the Arab children's homemade toy.

The Asches designed a plastic ring with a plastic bell-shaped cone at the end of a string attached to the ring. They dubbed their invention the Footsee. As it happened, the Asches owned a plastics manufacturing company, and thus were able to use their own factory to manufacture the toy. But wholesalers and buyers told them the Footsee would never sell, so they decided to market it on their own.

At some point in planning the marketing campaign, it was decided that a song about the Footsee could be used for radio and TV commercials, and for other promotional opportunities. And this is where the story starts to get complicated. In July 1968, it was announced that Footsee, by The Chosen Few, had been selected as "the official Footsee song". The song was written by Nick Bohonos and John Peters, and the recording was produced by Ken Ayoub. It's unclear whether there were other Footsee-themed songs under consideration, but there was at least one other Footsee tune released around the same time: The Footsy Song, the B-side of the first single by future Canadian folk/country icon Stompin' Tom Connors.

Some press reports claimed that The Chosen Few were a surf band from California who were touring through Montreal and had been recruited to play on the record. Other sources described The Chosen Few as a local band that included Bohonos. And around this time there were at least four American bands calling themselves The Chosen Few – two from California, one from Indiana, and one from Ohio – and none of them played surf music.

Nevertheless, whoever this Chosen Few were, their rendition of the cheerful ditty, with its catchy "Footsee! Yeah!" chorus and a frantically honking kazoo, was released on Montreal label Trans-World Records. The B-side was a cover of The Flower Pot Men's You Can Never Be Wrong – itself a B-side from that band's single Man Without A Woman. A single by Robert and Gilles Brown, with French-language versions of both Footsee and You Can Never Be Wrong, was also released on the Disques Monde label.

In the US, Roulette Records had previously had a hit with a toy-related single: Georgia Gibbs' The Hula Hoop Song in 1959. Roulette head Morris Levy envisaged the Footsee song as having similar tie-in potential, and licensed Footsee for worldwide release. The promotional single of Footsee contained the same two tracks as the Trans-World single; however, the regular version of the single had an instrumental version of Footsee on the B-side. The Footsee toy was a huge success, selling over two million units in North America. Roulette apparently planned to develop "soul Footsee" and "Latin Footsee" versions of the track to create a "Footsee phenomenon", but Footsee failed to chart anywhere.

Footsee co-author Bohonos was the sole credited writer on an instrumental album titled *The Paragon 'Pop' Orchestra*, released by the Montreal-based Allied Record Corporation, and then apparently left the music business.
Ayoub continued working as a producer and then as an A&R and marketing executive, and the Footsee song gradually slipped into obscurity as the toy fad waned. But the UK Northern Soul scene that developed in the late 60s and early 70s created a demand for obscure R&B tracks. Pye Records set up a subsidiary label, Disco Demand, to serve that market, and its chief executive, Dave McAleer, discovered the Footsee song when combing through the Roulette back catalogue for potential re-releases. He gave it a test play at the Wigan Casino and saw that it got a hugely positive response on the dancefloor.

And here the story gets murky once again. The Footsee single that Pye released in 1974 was credited to the non-existent Wigan's Chosen Few. The single was the original instrumental version of Footsee, slightly sped up, with handclaps and crowd noises added. (Allegedly, the handclaps were provided by a group of dancers who won a competition at the Wigan Casino and were brought to London to contribute to the re-recording.) Some sources say that the re-recording of Footsee was done with the permission of the owners of the master track; others say that the re-recording and the revision to the name of the credited artist were both necessary because the creators and performers of the original Footsee single could not be located.

The revamped Footsee became a hit in the UK, spending 11 weeks on the charts in early 1975 and reaching No 9. Along with Skiing In The Snow by Wigan's Ovation (a real band), the UK version of Footsee is often cited as an example of when the Northern Soul scene started to decline, with manufactured hits taking the place of genuine deep cuts. Ironically, the latter-day success of Footsee allowed Roulette partially to fulfil its dreams of international Footsie-dom; it released the original version of Footsee as a single in Italy, minus the toy's logo but with an appropriately disco-fied sleeve.

Knock-offs of the Footsee toy are still available today, with names like Skip-It and Skip-O. But there is still another baffling part of the story of the Footsee song. In May 1971, the *Saskatoon Star-Phoenix* newspaper ran a review of a Montreal band playing a residency in the city. It was a four-piece named The Chosen Few. Its leaders, brother and sister Edgar Campbell and Arita Koulakis, told the *Star-Phoenix* reviewer that they had "written and orchestrated" Footsee, that they had recorded both an original version and then a commercial version for an "American toy manufacturer", and that they used to play the song "three or four occasions a night" at past gigs in the US and Canada. There are no other mentions of this group, or of Campbell or Koulakis, in any Canadian newspapers archived online. Was this indeed the mysterious and anonymous Chosen Few? Or was it another group playing a prank? If anyone reading this knows the answer, please speak up.

Fiona McQuarrie

CLEAR DAZE

Though he wasn't a regular fixture of the British charts, American rocker Billy Squier was part of a promotional push by EMI UK at the outset of the 80s, which included a clear-vinyl single with a custom label, recalled fondly by Joe Matera

Having achieved commercial success in his native United States in 1981 with The Stroke, and its parent album, *Don't Say No* (Capitol Records EST 12146, UK, 1981, £3), Billy Squier popped over to Britain to tour as the opening act for Whitesnake's 1981 UK jaunt which helped propel The Stroke to No 52 on the UK singles chart.

A UK-only, one-off, clear vinyl release of Too Daze Gone b/w Whadda You Want From Me (Capitol CL 231, 1981, £3) was the fourth single issued from the album after The Stroke, In The Dark and My Kinda Lover (in the UK, The Stroke and My Kinda Lover came out as a double A-side).

The release of Too Daze Gone was part of EMI's decision to kick off 1982 with a major singles sales promotion intended to spur sales of then-current, popular albums via special releases. With EMI UK already having issued Diana Ross' Mirror, Mirror (CL 234), a live version of Bob Seger's We've Got Tonight (CL 235), Ronnie Laws' There's A Way (UP 648) and Centerfold (EA 135) by the J Geils Band in January 1982, Squier's single was the next cab off the rank.

"Too Daze Gone wasn't released in the States as a single," Squier confirms today. "The UK label put it out subsequent to me having played in England with Whitesnake in 1981."

Too Daze Gone proved to be a live favourite which Squier always included in his set and was often used as the set closer. "It draws heavily on autobiographical experience," reveals Squier. "It's a bit like A Day In The Life crossed with Life In The Fast Lane: hustling on the streets of the music world during the daytime and pushing the groove all night… and there is a price.

"There was a lot of living on the edge back in those days," he confides, "and we wouldn't have it any other way. The song is not exactly esoteric, but rather a very straight-ahead rock song, with a string of great guitar riffs that make the song what it is. And the B-side isn't bad, either."

The Squier single, which didn't chart, was originally scheduled to come out on 29 January 1982, but according to magazine reports of the day, it wasn't released until a week later on 5 February. And though it was planned for all copies of Too Daze Gone to come in picture bags, this, too, was changed at the last minute with the single issued in a plain white sleeve.

Billy Squier's latest single, Harder On A Woman (Billy Squier/Little Knight/Universal), is out now on all streaming/DL platforms.

Vintage Vinyl

A regular look at record shops from the past

No 6: Replay Records, Bristol

Replay Records was a Bristol institution. Housed in a grubby arcade wedged between the city's rundown central bus station and a notorious, drug-addled plaza named the Bearpit, the shop was a local haven for independent music where a generation of 80s and 90s kids bought their first records, scored gig tickets and deepened their musical knowledge. For a teenager living in Clevedon – a well-to-do Somerset seaside town that acted as a Bristol suburb – it offered a brief flirtation with metropolitan grittiness and a vital gateway to new musical discoveries in a pre-internet age.

As a long-haired, heavy-metal obsessed teen – a demographic collectively known as "jitters" in West Country parlance – I used Replay's deep racks of new and second-hand records to help me navigate my way towards ever heavier sounds. Browsing through the titles as a 15-year-old in the late 80s, I worked my way through AC/DC, Aerosmith and Led Zeppelin's back catalogues before turning towards the more raucous sound-worlds created by thrash metal groups Metallica, Megadeth, and Slayer and the death metal of Obituary, Entombed, and Morbid Angel. Local thrash legends Onslaught were naturally represented and I once scored the Bristol band's first two albums from a bloke selling them ad hoc in front of the shop. Beyond the metal, Replay's eclectic selection, much of it played on the shop's stereo, meant that other worthwhile discoveries were possible for the open-minded and adventurous-eared. On one visit, after asking who was behind the dense wash of white-guitar noise and soft, lullaby-like vocal melodies blasting out of the speakers, I was shown the cover of My Bloody Valentine's *Loveless*, an album which has remained a firm favourite. Other treasured discoveries were made through Replay's airing of classic P-Funk and rock albums and the era's now-classic boom bap hip-hop.

I lost touch with the comings and goings of Replay Records for a while after moving to the West Midlands to study. Coming back years later, I found it had moved to the more salubrious environs of Bristol's Park Street. Excellent though it still undoubtedly was, the beautifully furnished and well-organised new premises lacked the roughshod personality and shabby charm of its much-loved predecessor. Sadly, the new incarnation failed to survive, finally closing its doors in 2006. The original shop's diverse stock helped me shape a lifetime of eclectic listening. Its griminess, deep and varied selections and music-obsessed staff set a benchmark for how a record shop should be.

Paul Bowler

If you know of an unsung music venue or defunct record shop, send 300 to 400 words on the subject – with a venue/shop pic or scanned memorabilia – to paul.lester@metropolis.co.uk

LABEL OF LOVE

SPEEDY WUNDERGROUND

Q&A

Label boss: Pierre Hall
Interview: Charles Donovan

Fast show: the Speedy Wunderground team (left to right): Dan Carey, Pierre Hall, Alexis Smith, 2019

Wunder stuff: Pierre Hall, 2019

Where are you based, what do you do, and why?
We're a studio and record label, based in Streatham, South London. I currently work from Walthamstow, East London. We record and put out music we love – predominantly as quickly as we can – but not always. We do it because we love it.

Why the name?
Why not? I think Dan [Carey, label co-founder] was partly inspired by a noodle place called Speedy Noodle and Stevie Wonder, but that could be an urban myth.

When did you launch it and how have things changed since?
It started it in February 2013 – so 10 years ago – with the help of some friends at Heavenly Recordings. At first it was strictly a 7" label – physical only, no digital – plus everything was recorded in a day and mixed the following one, with no room for any changes. We still do the single series (up to 46 at the moment) and abide by the original rules. However, we've also extended to EPs, compilations, samplers and albums now where things are bit more considered. Most of the time.

What were your influences to begin with?
Well, conceptually, all the old Brill Building and Motown tracks in the 60s that were made in a day with a house band. Aesthetically, I suppose labels like Factory, Heavenly, Rough Trade and Mute.

Who are your competitors?
Spotify.

Any advice for someone who wants to start their own label?
Be prepared to get things wrong. And then get things wrong again.

What's been your highest high?
Hard to judge, but getting a Top 40 album for the first time was great. The fact that it was with the comeback record from Stephen Fretwell who'd kind of been in the wilderness for years, too, and whom we all loved and were huge fans of, made it even better.

...And your lowest low?
I'm a bit of a perfectionist, so any kind of spelling/printing error on the physical product annoys me way more than it should do.

What album, from any period, do you wish you could have released, and why?
I'd give you a different answer on different days but today I'd say *Down On The Road By The Beach* by Steve Hiett. The vibe. The sound. And that artwork. Just incredible. Plus, it's not on any digital platforms anywhere, so it just feels like more of an event when you listen to it.

Who would be your ideal signing?
Model/Actriz.

How do you find new acts?
Sometimes recommendations, other times from gigs, or online. Most of the time though, one act just seems to lead to the other. I've not really put my finger on how/why it works.

Where would a newcomer start with your label?
The newest thing is always the most exciting. But also the compilations are a good, easy entry point.

And what can long-time fans look forward to?
Our 10th Anniversary 10-disc *Dubs* box set. It's an anti-Greatest Hits.

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SPEEDY WUNDERGROUND HIGHLIGHTS

02/17	**SW 020**	**JW RIDLEY** Everything (Deathless) (7", hand-numbered ltd edition of 250)
01/20	**SW 033**	**PVA** Divine Intervention (7", hand-numbered ltd edition of 250)
04/20	**SW 034**	**THE LOUNGE SOCIETY** Generation Game (7", hand-numbered ltd edition of 500)
11/20	**SWP 002V**	**TIÑA** *Positive Mental Health Music* (LP, transparent pink vinyl, also available on CD)
07/21	**SWP 004V**	**STEPHEN FRETWELL** *Busy Guy* (LP, black and translucent-pink colour variants, lyric booklet, also on CD)
09/21	**SWSG 03**	**SAVAGE GARY** *Quarantine Sampler 3* (12", ltd edition of 500)
12/22	**SWP 008**	**JOYERIA** *FIM* (12" EP)
04/22	**SW 039**	**LEWSBERG** Six Hills (7", hand-numbered ltd edition of 500)
06/22	**SW 040**	**JANE WEAVER** Oblique Fantasy (7", ltd edition of 1000)
03/23	**SWP 010 V**	**HEARTWORMS** *A Comforting Notion* (EP, also available as special edition with Airfix model)
03/23	**SWP 001 DIG 36**	**VIJI** Down (digital single)

Photo (Pierre Hall; group shot): Holly Whitaker

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Orders will be dispatched from 27 October onwards.

ace

MOST Wanted

From the land of milk and Lonnie, Paul Rigby offers a selection of rich, nutritious rarities this month

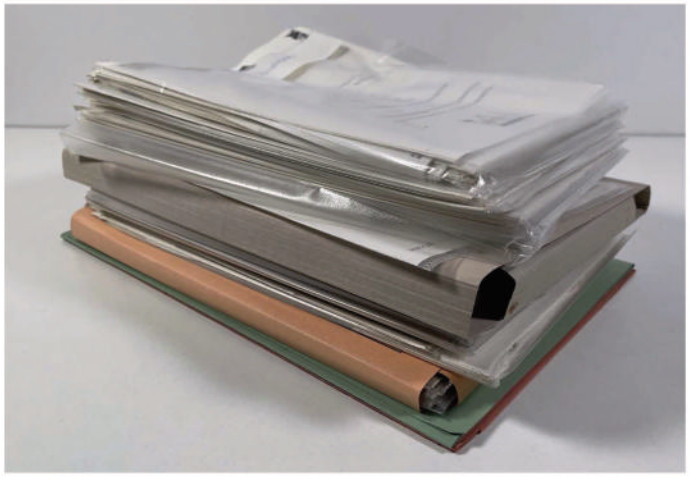
Now includes Whole Love Of Lots

U2 Autographs £1,800
The inner sleeve for the 1980 Island release of *Boy* (ILPS 9646) featuring signatures from the band, obtained during the associated tour. **Supplied by Omega Auctions**

MARIANNE FAITHFULL Sister Morphine £3,495
Japanese 7" release from 1969 with Something Better on the flip. Includes a 4-sided picture inlay sleeve, Japanese language biography and English language lyrics, with an advert back cover depicting 10 contemporary single releases on the London label. **Supplied by 991**

10cc Master Tapes £1,100
Three boxed reels of 2" tapes marked: "Early 10cc", "TV Soundtrack" (June 1977) and one marked for July 1977 called "Rehearsal Night". **Supplied by Omega Auctions**

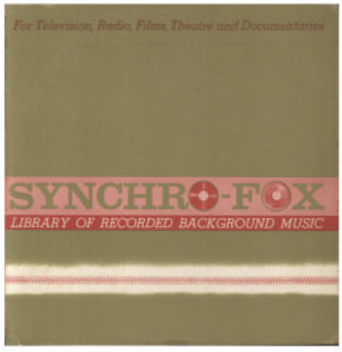
THE ROLLING STONES Document Archive £500
Historian fodder? Collection of Stones contracts and concert booking information within the Netherlands 1976-1990. Includes signed documents and correspondence. **Supplied by Omega Auctions**



QUEEN Card £3,950
Christmas card signed by the band for 1984 *Works Tour*. **Supplied by Tracks**

LONNIE DONEGAN Flyer £50
Noting the man's forthcoming appearance at London's The Record Shop on 13 December 1957. Never forget, in the UK, this man was Lennon, Dylan, Michael Jackson and K-pop, all rolled into one. Back then, he *was* music. He also appeared in *Pantomime* in 1957. Did Beyoncé ever do that? I think not. **Supplied by Tracks**

JEAN-MICHEL JARRE *Synchro-Fox* (Sam Fox SF1029) £995
Fifteen-track 1973 LP version of this release (with Jarre only credited as songwriter), later repackaged as a Jarre solo release entitled *Deserted Palace*. Aimed at soundtrack use for film and TV. **Supplied by 991**



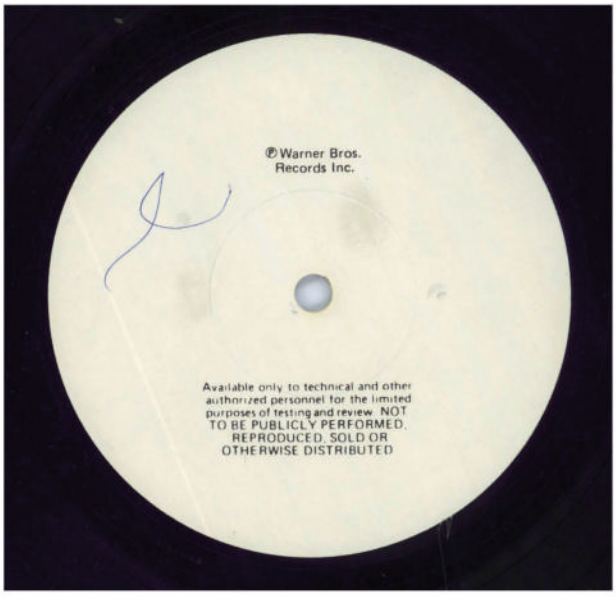
MICHAEL JACKSON Jacket $117,000
Worn by Jackson during the 1992-93 *Dangerous World Tour*. All the buckles and zippers are purely decorative so frustratingly, there was nowhere for him to put his Murray Mints. **Supplied by Julien's Auctions**

KURT COBAIN Guitar $596,900
Fender Stratocaster smashed by Cobain during Nirvana's *Nevermind* era, then signed by the band plus friend Mark Lanegan (of Screaming Trees) with the scribble, "Hell-o Mark! Love, Your Pal, Kurdt Kobain/ Washed up rockstar." **Supplied by Julien's Auctions**

WOODSTOCK Dairy Barn Sign $10,625
Dairy farmer Max Yasgur agreed to lease one of his farm fields as a venue for the Woodstock Music and Art Fair of 1969. Later, the 'grown-ups' in his 'community' boycotted his milk prior to the festival and shunned and sued him following it. Peace and love, man. **Supplied by Julien's Auctions**

AMY WINEHOUSE Dress £2,000
This little taffeta number has ribbon straps but the hems have been trimmed leaving raw edges to both the taffeta and lining. Should I draw the metaphors now or later?
Supplied by Tracks

MADNESS Test Pressing £250
From 1979, a 15-track white label for the band's album debut, in a die-cut sleeve. **Supplied by 991**



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Send your Most Wanted suggestions to paulrigby@theaudiophileman.com

WHOLE LOVE OF LOTS

This month's big scorers online

THE BEATLES *Sgt. Pepper's Lonely Hearts Club Band* (Capitol MAS 2653) £137,309
Sealed, Capitol limited-edition, featuring executives on the sleeve instead of the band. (eBay item number: 184803868744)
Supplied by eBay

THE BEATLES *Introducing...* (Vee-Jay VJLPS 1062) £11,509
First print, early press edition with ads on the rear. (eBay item number: 155519264150)
Supplied by eBay

THE BEATLES *Let It Be* (Apple AR 34001) £5,571
Sealed DJ promo copy and promo sticker. (eBay item number: 374355394082) **Supplied by eBay**

CELINE DION Have A Heart (Columbia CSK 3171) £740
A CD single promo from 1990. (eBay item number: 374355394082)
Supplied by eBay

IRON MAIDEN Twilight Zone (EMI 5145) $6,767
Clear edition 7" vinyl from 1981 with Wrathchild on the flip.
Supplied by Popsike

THE MARK IV Take This Love (Brite Lite LHL 2001) $6,401
A 7" disco release from 1982 with If You Can Tell Me Something Good on the flip. **Supplied by Popsike**

SKALDOWIE *50 Lat* (Kameleon no cat no) £1,301
Polish rock, limited 12CD box set of reissues plus bonus tracks from 2015. **Supplied by Discogs**

O.P NAYYAR *The Killers* (Angel 3AEX 5172) $444
Six-track, funky Bollywood soundtrack via India from 1968.
Supplied by Discogs

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Size

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- 100% cotton.

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2XL 50/52” 3XL 54/56” 4XL 58/60”

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Not Forgotten

Tony Bennett: arguably accessible to a broader demographic than even Sinatra or Dean Martin

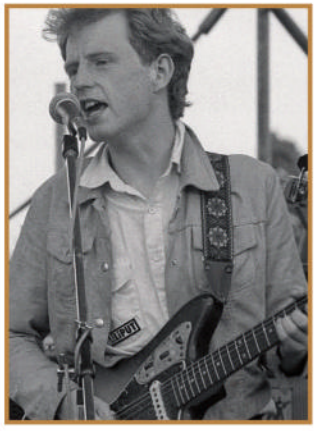
Tony Bennett, died 21 July, aged 96. The last of the legendary crooners, Bennett combined the authority and eloquent phrasing of Frank Sinatra with the breeziness of Dean Martin, projecting an Everyman quality that perhaps made him accessible to a broader demographic than either. It was evident on his second million-seller, 1952's jazzy rendition of the Hank Williams country hit Cold Cold Heart, and while he mined the Great American Songbook for the rest of the decade (Rags To Riches, Stranger In Paradise) he found his signature song in '62, I Left My Heart In San Francisco, originally written as a light opera piece.

His career continued to thrive thanks to more well-chosen hit material, constant touring and regular TV appearances, but by the end of the 70s, drug addiction left him facing financial ruin. However, his slow climb back to the top eventually earned him three consecutive Best Traditional Pop Vocal Grammy awards in the early 90s, and saw him feted by such diverse fans as Red Hot Chili Peppers and Public Enemy, and culminated with the unlikely exposure of an *MTV Unplugged* special, the resulting album going platinum.

Playing the annual Sunday afternoon "legends" spot at Glastonbury in 1998 he won over the rain-sodden crowd with a set comprised entirely of songs about the weather, and in later years his enormously successful *Duets* albums found him sharing a mic with Paul McCartney, Bono, Stevie Wonder, Amy Winehouse (her last recording session) and Lady Gaga. *Terry Staunton*

Jane Birkin, died 16 July, age 76. Considered a national treasure in her adopted home of France, Birkin's career was a multi-faceted affair that took in celebrated turns as an actress, singer and fashion icon. Her marriage to Serge Gainsbourg – English rose meets grizzled French provocateur – became the stuff of legend while their creative collaborations included 1969's scandal-hit single Je T'aime (Moi Non Plus) and Gainsbourg's 1971 masterpiece, *Histoire De Melody Nelson*. Born in Chelsea, she first gained notice as an actress in Michelangelo Antonioni's 1966 film *Blowup*. Meeting Gainsbourg in 1968 while co-starring with him in the film *Slogan*, they began a decade-long romantic and creative partnership, with Birkin's breathy, idiosyncratic vocals featuring on such musical riches as their 1969 collaborative album *Jane Birkin-Serge Gainsbourg* and Birkin's 1973 debut solo effort *Di Doo Dah*. Though the pair separated in 1980, their period as one of France's most iconic couples continued to be celebrated while their daughter Charlotte Gainsbourg would go on to become a successful singer herself. Birkin, meanwhile, cemented her status as a significant artist in her own right, her work over the ensuing decades including celebrated stints as both an actor and singer. Later musical highlights included 2004's *Rendez-Vous and* 2020's *Oh! Pardon Tu Dormais...* her final studio album.

Astrud Gilberto, died 5 June, age 83. The Brazilian bossa nova singer was best known as the voice of Stan Getz and João Gilberto's global 1964 hit The Girl From Ipanema. An untrained singer and the wife of guitarist João Gilberto, her relaxed vocals in accented English leant the version an effortless cool that resonated with international audiences and helped make the song and its parent album, *Getz/Gilberto*, a phenomenal success. After divorcing from João, she released her solo debut effort, *The Astrud Gilberto Album,* in 1975. More than a dozen solo albums followed, a number featuring her own songwriting.

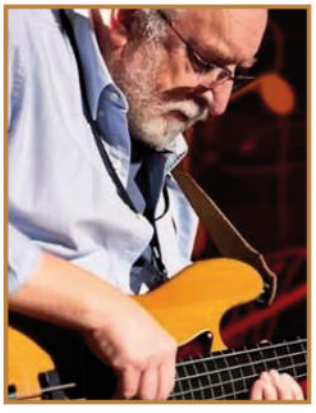


John Waddington, died 20 June, age 63. The guitarist was part of incendiary Bristol post-punk band The Pop Group. A founder member in 1977 alongside Mark Stewart, Gareth Sager, Simon Underwood and Bruce Smith, he contributed to the group's two albums in their initial incarnation, 1979's *Y* and 1980's *For How Much Longer Do We Tolerate Mass Murder?* Wielding a leftist political edge, their innovative melding of punk, free jazz, reggae and dub influenced the likes of Primal Scream, Massive Attack and Liars. Following their split in 1980, Waddington went on to play with Maximum Joy, New Age Steppers and African Head Charge.

Photos: (Tony Bennett) Steve Goudie; (John Waddington, Mo Foster, Barry Mann & CynthiaWeil) Facebook

Peter Brötzmann, died 22 June, age 82. The German saxophonist was a titanic figure within European free jazz. Following studies in visual art he started out as a painter, becoming involved with the Fluxus movement. Self-taught on saxophone and clarinet, he began creating music, self-releasing a debut album, *For Adolphe Sax*, in 1967. Recorded as an octet, 1968 follow-up effort, *Machine Gun,* combined ferocious playing with moments of beauty and is now regarded as a landmark recording. Brötzmann went on to record more than 50 albums under his name and collaborated with iconic free-jazz and avant-garde musicians including Derek Bailey, Anthony Braxton and Keiji Haino.

Blackie Onassis, died date unknown, age 57. Born John Rowan, the US drummer was a member of Chicago alt-rock band Urge Overkill. Joining in the early 90s he drummed and provided vocals for three albums: *The Supersonic Storybook* (1991), *Saturation* (1993) and *Exit The Dragon* (1995) as well as their six-track 1992 EP *Stull*. The latter featured the band's cover of Neil Diamond's Girl, You'll Be A Woman Soon, which later featured in Quentin Tarantino's *Pulp Fiction* soundtrack.



Mo Foster, died 3 July, age 78. The bassist played and recorded with a host of celebrated musicians. He first gained notice with prog jazz group Affinity, appearing on their Vertigo-released 1970 self-titled album. From there, Foster developed a stellar career as a live performer and session artist, performing onstage alongside the likes of Jeff Beck, Phil Collins, Gil Evans, Gary Moore, Eric Clapton, Sting, and George Martin. His studio session work included Phil Collins' 1982 album *Hello, I Must Be Going* and recordings with Meat Loaf, Brian May, Ringo Starr, and Peter Green as well as soundtracks to the James Bond films *For Your Eyes Only* and *Octopussy*.

Rick Froberg, died 30 June, age 55. The American musician was singer and guitarist for influential post-hardcore bands Drive Like Jehu and Hot Snakes. Born in Los Angeles, he formed the band Pitchfork in San Diego with John Reis (later of Rocket From The Crypt), issuing an album, *Eucalyptus*, in 1990. Following the group's split, Froberg and Reis formed Drive Like Jehu. Over two albums, 1991's *Drive Like Jehu* and 1994's *Yank Crime*, the group's raw, impassioned singing and innovative playing became a formative influence on the emo genre. Reis would combine his work with Rocket From The Crypt with another project with Froberg, Hot Snakes. Formed in 1999 they released four acclaimed albums including 2000 debut *Automatic Midnight*.

George Tickner, died July, age 76. The American musician was a co-founding member of Journey. Playing rhythm guitar on the group's first three albums, he also contributed several songs including Of A Lifetime, Topaz, and Mystery Mountain from their 1975 self-titled debut, You're On Your Own and I'm Gonna Leave You on 1976's sophomore effort, *Look Into The Future*, and the instrumental Nickel And Dime from 1977's *Next*.

Jack Lee, died 26 May, age 71. The US guitarist and songwriter was the frontman for power pop trio The Nerves. He formed the group in 1974 while living in San Francisco. Their 1976 self-titled debut EP included the original version of Hanging On The Telephone – Blondie's 1978 cover version reaching the Top 5 in the UK. After The Nerves split he recorded two solo albums: 1981's *Jack Lee's Greatest Hits, Vol. 1*, and a self-titled LP in 1985.

Danny Sinclair, died 16 July, age 76. Born Daniël Bracke, the Belgian singer was the frontman for Ghent-based 60s pop and rock group, New Inspiration. Signed to Decca, they were one of the most successful Belgian acts of their era, releasing four albums and one compilation.

Teresa Taylor, died 18 June, age 60. The US musician and actress was best-known as a drummer for Butthole Surfers. Joining in 1983, she was one of two drummers, her playing alongside King Coffey from 1983-1989 helping to shape their sound. She contributed to the classic albums *Psychic... Powerless... Another Man's Sac* (1984), *Rembrandt Pussyhorse* (1986), *Locust Abortion Technician* (1987) and *Hairway to Steven* (1988).

Taylor left in 1989 after experiencing light-induced seizures that led to her diagnoses with a brain aneurysm. Away from music she made a cameo appearance in Richard Linklater's 1991 movie, *Slacker*, in which she played the none-more-graphic part of a woman peddling what she claimed to be Madonna's pap smear on the street.

Cynthia Weil, died 1 June, age 82. The American songwriter (above, with husband Barry Mann) was a prolific talent, co-penning numerous pop classics alongside Mann. After meeting in 1960, lyricist Weill and composer Mann became a fixture of Manhattan's Brill Building songwriting community, the pair's early hits including The Crystals' Uptown and He's Sure The Boy I Love. Written in collaboration with Jerry Leiber and Mike Stoller, The Drifters' On Broadway was their first major hit, while collaborations with Phil Spector brought The Ronettes' Walking In The Rain and Born To Be Together and The Righteous Brothers' You've Lost That Lovin' Feelin', which topped the charts in both the UK and US. Other hits for the couple included The Animals' We've Gotta Get Out Of This Place, Dusty Springfield's Just A Little Lovin' and BJ Thomas' I Just Can't Help Believing.

Jukka Syrenius, died 11 June, age 71. The Finnish guitarist was the founder and frontman for prog rock band Elonkorjuu. Formed in Pori, Finland in the late 60s, their hugely collectable debut album, *Harvest Time* (1972), now commands four-figure sums when sold.

Ed Ames, died 21 May, age 92. The American pop singer and actor was a member of 50s vocal group The Ames Brothers. The group were a fixture of the pre-rock'n'roll US charts, following up breakthrough hit Rag Mop with further successful singles such as It Only Hurts For A Little While, You, You, You, and The Naughty Lady Of Shady Lane. Switching to acting the following decade he starred in TV series *Daniel Boone*, and had cameos in *Murder, She Wrote* and *In The Heat Of The Night*.

George Winston, died 4 June, age 74. The American pianist's first album, 1973's *Piano Solos*, was issued on John Fahey's Takoma label but went largely unnoticed at the time. A move to pioneering new age label Windham Hill brought a series of hugely successful solo piano releases, with 1980 album *Autumn* and its follow-ups, 1982's *Winter Into Spring* and *December,* all going platinum. Though he preferred to think of his pastoral style as 'Folk Piano' his recordings are considered cornerstones of the New Age genre.

Floyd Newman, died 23 May, age 91. The American saxophonist was best-known for his long-standing association with Stax Records. A founding member of Stax house band The Memphis Horns, his expressive playing was a key part of the label's early output. Alongside his releases with The Memphis Horns, he played on recordings by Otis Redding, B.B. King, Sam Cooke, Aretha Franklin, Wilson Pickett, Etta James, The Temptations, Dionne Warwick and Isaac Hayes.

Others who passed away recently include: **Dave 'Cass' Jones**, bass player for The 'NBetweens from 1963 to 1966, a Wolverhampton-based group which would form the foundation of what would become Slade; **Zeca do Trombone,** Brazilian trombone player who worked with Tim Maia, Milton Nascimento and released albums as a solo artist; **Les Leverett**, US Grand Ole Opry photographer who took iconic images of country stars Patsy Cline, Dolly Parton, Johnny Cash, Loretta Lynn; **Kaija Saariaho**, acclaimed Finnish Composer; **Roy Taylor**, Irish singer and bass player for pop and rock band Jump The Gun, who competed for Ireland in 1988's Eurovision Song Contest; **Otis Grand**, Lebanese-born American blues musician, known for his 1996 album *Perfume & Grime*; **Gerald Sims**, Chicago-based US soul singer and songwriter who sang lead on The Daylighters' Cool Breeze and was a member of Chess Records vocal group The Radiants; **Scott Schinder**, veteran US music writer whose work appeared in *Rolling Stone*, *Billboard*, *Creem*, *NME*, *Melody Maker* etc; **Dick Biondi**, veteran Chicago radio personality who was the first American DJ to play The Beatles on air; **Paul Justman**, US film director behind celebrated 2002 documentary *Standing In The Shadows Of Motown*; **Lee Rauch**, former member of Megadeth who played with the thrash metal legends in their early live shows and on the 1984 demo tape *Last Rites*; **Lord Creator**, Trinidadian calypso, ska, and rocksteady musician and singer best known for the song Kingston Town, later covered by UB40; **Bill Allerton**, owner of legendary London record shops Plastic Passion and Stand Out Records; **Ryan Siew**, guitarist with Australian metalcore band Polaris.

All obituaries by Paul Bowler unless otherwise stated

musictovisit

Bob Stanley carries pop's baggage everywhere

Britain's secret radio hits

Oldies stations are almost entirely geared to oldie charts from the olden days. I love a chart myself, but mere Top 10s can't conjur up hits that were in the public domain. Growing up in a house that played Radio 2 in the morning, I heard dozens of songs on a regular basis that never reached the Top 10. Paul Simon's Train In The Distance, Olivia Newton John's Let Me Be There, Air Supply's Lost In Love, Gordon Lightfoot's Sundown: all of these songs were well known in hundreds of thousands of households across Britain thanks to surreal Scouser Ray Moore – on the early shift – and Terry Wogan on the breakfast show.

There was a shadow chart, partly cooked up by Wogan's producer Paul 'Paulie' Walters, which obeyed no playlist. In this world, Dolly Parton ruled – anyone raised on these shows from the 70s to the 90s would have assumed Dolly's Bargain Store, Here You Come Again (a discreet bow to the late Cynthia Weil), and Nine To Five were top three smashes when, in reality, none of them even got a sniff of the Top 40.

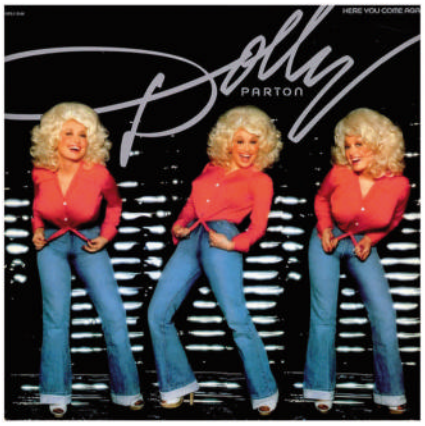
I love The Fureys' take on the Bing Crosby hit When You Were Sweet Sixteen, a hit in 1981

Dolly's rep in Britain was largely built by Radio 2, which had always supported country music at a time when Radio 1 (unless something went Top 10, like Kenny Rogers or Billie Jo Spears) and the music press (unless it was Jason & the Scorchers or some other dreadful US pub rock act) largely ignored it. The great country baritone Hoyt Axton, who had made a wonderfully atmospheric album called *My Griffin Is Gone* back in 1969, found himself getting regular plays for his yarn, Della And The Dealer (and a dog, and a cat who "was cool, and he never said a mumblin' word"), in 1980. Axton's beautiful Evangeline (which in my head I always bracket with The Monkees' What Am I Doing Hanging Round) also got spins around 1983. Glen Campbell was king to Dolly's queen, though, and less obvious tracks like Sunflower – a Neil Diamond song on his 1977 *Southern Nights* album – were a pleasure to wake up to. The cheeky Wogan would often shout 'Preston!' when he played anything country and western, which was as close anyone has ever got to saying the 'c' word on Radio 2.

Inbetween novelties like Capstick Comes Home and the theme from *Postman Pat*, you'd hear various heart-rending Tim Hardin songs, maybe not so obscure now but you didn't hear Reason To Believe *anywhere* else in the late 70s. Mike Batt seemed to be a permanent A-lister. His own Lady Of The Dawn ("I like you for your body, but I love you 'cause you're wise") was big on the Ray Moore show, as was Art Garfunkel's recording of Batt's Sometimes When I'm Dreaming, the chorus of which – "But I wake up screaming, sometimes when I'm dreaming" – suggested that Batt had spent the late 60s on a 'Nam tour of duty rather than genning up on The Wombles. These shows were also staunch supporters of misty-eyed Irish ballads – I might be on my own here but I love The Fureys' take on the Bing Crosby hit When You Were Sweet Sixteen, an unlikely Top 20 in 1981, where it found itself sandwiched between Soft Cell's Bedsitter and Haircut 100's Favourite Shirts.

I've got a strong memory of Mike Read, then the Radio 1 breakfast DJ, extolling the wonders of Don McLean's Castles In The Air in 1982. He'd heard Ray Moore playing it on Radio 2 as he came into work and loved the record, so he played it in between Pigbag and the Fun Boy Three even though he technically wasn't allowed to.

This Radio 2 alternative playlist isn't all misty memories of getting up for school in the 70s and 80s. Until very recently, you'd still get Steely Dan's FM (No Static At All), Al Stewart's On The Border, Don Henley's In A New York Minute and Mike & The Mechanics' Another Cup Of Coffee – every one a chart flop – on Ken Bruce's show either side of Popmaster, whenever the poor soul wasn't having to feign interest in Ellie Goulding's latest workout soundtrack.



Well, it's all gone now. I'm 58 and haven't got a clue which BBC radio station I'm meant to listen to. Gawd help me in another 10 or 20 years. Someone should float the idea of a Radio 2 Extra, mixing old shows with new music that isn't "edgy" enough for Radio 1 or 6 Music, and bringing back *Sounds Of The Sixties* in a format that didn't just have the Four Tops' Greatest Hits on shuffle. It would presumably need a change of Radio 2 controller, BBC director general, and probably Prime Minister before it would have a hope of becoming reality. In the meantime, I have Spotify to create playlists of Ray Moore's faves, and rather a lot of Glen Campbell albums. I can wait.

Bob Stanley tweets @rocking_bob

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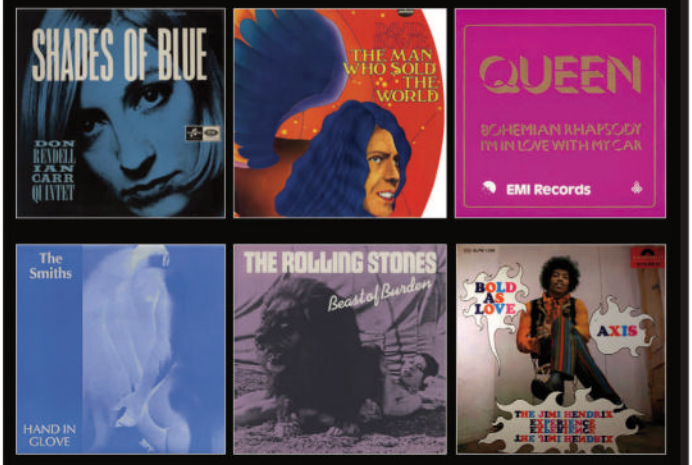

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TALKING HEADS

On the couch with *RC*'s resident shrink, Dr Tim

GRACE BOND

When Rivers Meet guitarist on their latest blues-rock set

What film could the new album soundtrack?
A Marvel movie.
Is there anything unissued in the archive?
So much. I recorded several CDs as a solo artist, and with various bands, plus my husband, Aaron, before we were When Rivers Meet.
Who'd you like to produce/remix?
With Adam Bowers, I'd take Cream's Sunshine Of Your Love in a more psychedelic direction.
What records made you want to go pro?
Dusty Springfield.
Did you ever write songs 'under the influence'?
A few after a beer or two.
Which of your songs is the most personally meaningful?
Tomorrow – about being frustrated that you're postponing happiness.
Of all the people that you've worked with, who taught you the most?
My husband, Aaron, taught me to trust my instincts.
What's your favourite songwriter's best lyric?
Rival Sons' Rapture: "I'm becoming what I'm meant to be".
Which of your own lyrics would you like to see on a T-shirt?
We see lots of our Did I Break The Law T-shirts at our shows, but Seen It All Before would make a pretty cool T-shirt.
What unfulfilled ambitions do you have?
I'd love to tour different parts of the world with the people that I love.
If you drove an ice cream van, what'd it play?
Queen, Don't Stop Me Now. It's one of those songs that makes people move faster, so you'd sell more ice cream.
Dying peacefully on your deathbed, what'd you like to hear?
Queen, Who Wants To Live Forever?

When Rivers Meet* Aces Are High *is on One Road, 8 September.

Grace Bond of When Rivers Meet, right

"TOMORROW IS A SONG ABOUT POSTPONING HAPPINESS"

COREY TAYLOR

Slipknot frontman on his latest solo effort

What film could your new set soundtrack?
Mad Max 2: The Road Warrior.
Is there much still unissued?
Oh, my God, a *ton*. Acoustic sessions when I was young, three Stone Sour albums that could be mixed, and the elusive *Look Outside Your Window* Slipknot album.
With whom would you like to make a split 7"?
Alice In Chains or Clutch.
Who'd you like to remix?
Bang Tango's debut and Great White *Once Bitten* need a proper mix.
What was your favourite record shop when you started out?
Archives, Des Moines, for Nirvana, Agent Orange, Wu-Tang Clan.
What was your first record?
Metallica *Garage Days Revisited* tape, $5.98.
Did you ever write songs 'under the influence'?
Almost all the lyrics for *Disasterpiece* were high on acid. I detested writing while fucked-up.
Have you kept studio notebooks?
Almost all my handwritten album lyrics.
What's the oddest circumstance that's inspired a song?
The worst food poisoning ever, while being subjected to MTV Europe, in Gothenburg, Sweden – Through Glass.
What record are you looking for?
William Burroughs/Kurt Cobain *The Priest They Called Him*.
Who'd you like to cover one of your songs?
Ray Lamontagne, or Dax Riggs, doing Snuff.
What backstage incident makes you laugh most?
Young, single, and drunk, I created the JACK/ASS shot – Jack Daniels/parts of the female anatomy.
Which record, on first-listen, is the most startling that you ever heard?
NIN *Broken*.
If you had a record-listening party, what'd you play, and who'd you invite?
Frank Zappa *Sheik Yerbouti*, and every comedian and composer that I know. Genius.
Which of your lyrics would you like to see on a T-shirt?
I AM THE GREAT BIG MOUTH.
What's next?
My first novel – should be interesting.

Corey Taylor* CMF2 *is on Decibel Cooper, 15 September.

JAKE SHEARS

Scissor Sisters frontman on his latest solo outing

What film could your new set soundtrack?
Thank God It's Friday, or *Climax*.
If you could revisit any of your past projects, what'd you change?
I'd replace the last song on *Ta-Dah* with Transistor.
What was your first record?
Buddy Holly's *Greatest Hits* cassette.
With whom would you like to make a split 7"?
Goldfrapp.
What's the oddest place that's inspired a song?
I Used To Be In Love, shopping for groceries, fully formed in the produce aisle.
Who's taken music forward in the last decade?
Caroline Polachek.
Have you ever collected anyone?
I've a shrine to David Bowie in my New Orleans home.
Who'd you like to cover one of your songs?
Radiohead's Edward O'Brien, Diamonds Don't Burn.
Which of your songs is the most personally meaningful?
All For What.
Of all the people that you've worked with, who taught you the most?
Elton John forced me to up my game.
Do you keep a diary?
I have notebooks mixing diary and lyric-writing for 20-plus years.
Which album, on first-listen, is the most startling that you ever heard?
Beck *Morning Phase*.
Which of your own lyrics would you like to see on a T-shirt?
"I don't know about you, but I'm a really big deal".
What's your favourite songwriter's best lyric?
David Bowie: "As they pulled you out of the oxygen tent, you asked for the latest party, with your silicone hump, and your 10" stump".
What unfulfilled ambitions do you have?
To write music for an original movie musical.

Jake Shears* Last Man Dancing *clear LP is on Mute.

PAUL FISHMAN

Re-Flex frontman on his latest endeavour

What film could your new set soundtrack?
Mary Poppins or *Fantasia*.
Tell us about it.
It mixes techno, jazz and funk. Having autism, you do things that other people can't. Stevio influenced it.
Is there anything still unissued?
I've been recording and producing since my teens, so lots, including remixing The Rolling Stones' We Love You.
Have you done anything that fans may not know about?
As a session musician, adverts and film music, lots of albums for other artists, uncredited – Max Bygraves' *DiscolongaMax*.
With whom would you like to make a split 7"?
The Beatles, Prince, Childish Gambino.
Who'd you like to produce?
NIN.
Where were you when you first heard one of your songs on vinyl?
Absolute Elsewhere's *In Search Of Ancient Gods* test-pressing, 1975, on a radio tour.
What was your favourite record shop when you started out?
[London] Swiss Cottage Library's record section.
What were your first records?
The Beatles' I Want To Hold Your Hand, The Hollies' Just One Look.
What are the last albums that you bought?
The latest from Sophie, and Camille.
What record made you want to go pro?
The Beatles *Rubber Soul*.
Have you kept studio notebooks?
Track sheets for most.
Have you ever collected anyone?
Gentle Giant.
Of all the people that you've worked with, who taught you the most?
John Punter taught me how to listen.
Which album, on first-listen, is the most startling that you ever heard?
Terry Riley *A Rainbow In Curved Air*.
Dying peacefully on your deathbed, what'd you like to hear?
Debussy.

Paul Fishman* Abnormal *is on Jambo.

Photos: (When Rivers Meet) Rob Blackham; (Corey Taylor) Pamela Littky; (Jake Shears) Damon Baker; (Sarah Jane Morris) Riccardo Piccirillo; (Wolf Van Halen) Travis Shinn

IDINA MENZEL

Broadway singer on her star-studded dance project

Tell us about your new set with Nile Rodgers, Jake Shears, et al.
It's the most fun that I've had recording an album. It's not premeditated or trying to adhere to any rules, or what is expected of me, though it's a pretty natural progression from a theatre diva to a dance diva!
What film could it soundtrack?
It reclaims the words 'drama queen' with a positive spin – those of us who lead dramatic, passionate, fiery, emotional lives. So, a Bette Davis, Faye Dunaway or Joan Crawford film.
Is there anything still unissued?
Plenty and, hopefully, you'll never get your hands on it! I wrote Too Late For Love at 14.
With whom would you like to make a split 7"?
Annie Lennox – the coolest drama queen *ever*.
Have you kept studio notebooks?
I've tried to. I love to document musicians, engineers and producers bringing their magic to the day. When I worked with Glen Ballard, Nile Rodgers and Arif Marden, I documented it all, because that stuff needs to be remembered.
What'd you ask your music hero?
Sting. How do you shut out the noise, but not the music?
What's your most prized music item?
A handwritten U2 card given to me the night before our songs were up for the Oscar. It's framed in my office next to a 'thank you' note from Julie Andrews.
Which of your songs is the most personally meaningful?
Still I Can't Be Still. The restlessness remains – some kind of inner turmoil, and an inability to be at peace.
What backstage incident makes you laugh most?
I really can't dance well. If I do any at all, I'm usually tutored in it for weeks. I can only turn left!
Which album, on first-listen, is the most startling that you ever heard?
Jeff Buckley *Grace*. His voice is incredibly beautiful, and it haunts and startles me still.
Do you keep a diary, or plan a book?
My songs are my diary, and I made a documentary recently.
Is there a myth about you that you'd like to set straight?
People think that I'm super-loud, outspoken, and comfortable expressing emotions. I'm actually quieter and more reserved and private than you'd think.

"PEOPLE THINK THAT I'M SUPER-LOUD & OUTSPOKEN"

Which question do you wish people would stop asking you?
When are you going to make a Broadway standards album?
With whom would you most like to record?
P!nk. She's cool and doesn't have a false bone in her body.
Which of your lyrics would you like to see on a T-shirt?
"I can't help it, it's automatic, you fell in love with me, I'm so dramatic!"
What unfulfilled ambitions do you have?
To sail the world.
If you drove an ice cream van, what'd it play?
Chaka Khan & Rufus's Sweet Thing.
Dying peacefully on your deathbed, what'd you like to hear?
Billie Holiday, I'll Be Seeing You. I'd want the people that I left behind to know that I'd never forget them. I'd be looking out for them and loving them from whatever star I drift to. They should know that they'd never be alone.

Idina Menzel* Drama Queen *CD, pink LP are on BMG, 18 August.

SARAH JANE MORRIS

The Communards singer on her latest album

What film could your new set soundtrack?
It's 10 songs about 10 female singer-songwriters and genres, and it's a radio series, TV documentary and, hopefully, a musical.
Is there anything still unissued?
Demo tapes of an Italian rock band that I joined in 1980, and others along the way.
Have you done anything that fans may not know about?
Radio and TV jingles, the voice on three Galaxy TV ads, the singing on *Whale Music* and *Summer In The Suburbs*, and I co-wrote *The Men's Room* and *Expecting* soundtracks.
With whom would you like to make a split 7"?
Joni Mitchell, Annie Lennox, Cassandra Wilson, Bonnie Raitt, Tom Waits, Nick Cave, PJ Harvey, Hawksley Workman, Snarky Puppy, Lizzo, Mahalia.
What was your first record?
Elton John, Rocket Man.
What's the last album that you bought?
Bob Dylan *Shadow Kingdom*.
What records made you want to go pro?
Sly & The Family Stone *There's A Riot Going On*.

What'd you ask your music hero?
Tom Waits, if he'd write a duet with me.
Which of your songs is the most personally meaningful?
Illumination, written below Billie Bragg's house in Dorset, before we had a cuppa – about the end of my marriage.
What fact about you may surprise fans?
I was a Midlands teen judo champion.
If you had a record-listening party, what'd you play?
Joni Mitchell *Blue*.
What's your favourite songwriter's best lyric?
Leonard Cohen, Joan Of Arc.
Dying peacefully on your deathbed, what'd you like to hear?
The Traveling Wilburys, Heading For The Light.

Sarah Jane Morris launches* The Sisterhood *at London Cadogan Hall, 6 October.

MAMMOTH WVH

Wolfgang Van Halen on his outfit's latest endeavour

What film could your new set soundtrack?
It's pretty aggressive, so, a John Wick movie.
With whom would you like to make a split 7"?
Foo Fighters.
What was your favourite record shop when you first started out?
Tower, sneaking away with friends after school to buy explicit versions of Blink-182 albums, because my mum wouldn't let me buy them!
What was your first record?
Blink-182 *Enema Of The State*.
What's the last album that bought?
Foo Fighters' latest.
Have you kept any studio notebooks?
A book of all my lyrics that still hasn't run out yet. It's special.
Who's taken music forward in the last decade?
Nobody. What Jimi Hendrix did, or what my dad further advanced with guitar, or what The Beatles did with songwriting, means that it's impossible to do that much more, though Intervals' Aaron Marshall moves me.
Of all the people that you've worked with, who taught you the most?
My dad, Eddie. If you make a mistake, do it twice, so everybody thinks you meant it!

Which album, on first listen, is the most startling that you ever heard?
Animals As Leaders was like, wow!, there's nothing like this! And Meshuggah. I love Jen's screaming.
Which of your songs is the most personally meaningful?
Distance.
What are your most prized music possessions?
A couple of really rare Porcupine Tree vinyl records. I paid a stupid amount for them, because they're almost impossible to find. A couple of different versions and different colours for *Deadwing*. Also, a 1,000-copy Meshuggah collection, also for stupid money. But I *needed* it!

Mammoth WVH* Mammoth II *CD, LP are on BMG, 4 August.

33⅓ minutes with... Chuck D

Interview: Lois Wilson

The Public Enemy founder is Zooming *Record Collector* from his study at his LA home. It's the middle of the night, which is when he works best, he says. Dressed in de rigueur black T-shirt with baseball cap, he's sat with rows and rows of neatly filed CDs to one side and, to the other, a floor-to-ceiling bookshelf crammed with art books. He's just become the subject of his own, *Livin' Loud*, which collects over 250 of his paintings, sketches and drawings of musical and sports heroes from Gladys Knight and James Brown to basketball player Julius Irving aka Dr J. In between are political cartoons and satirical skits. Always the restless creative, he's also just launched the cultural app, *Bring The Noise*, and published his first of what he calls 'naphic grovels' on his own Enemy Books. "I was raised with an artist's mentality," he says.

Before Public Enemy you studied fine arts at New York's Adelphi University. Had you always wanted to be an illustrator?
Yeah, I expressed myself with my head and hands first and I did stuff on campus, then I graduated in 1984, and in '85 Public Enemy took off and art took a back seat.

What prompted your return?
One thing was the passing of my father [in February 2016] which led me into just doing it all the time as a subtle therapy type of thing. But the other thing was joining Prophets Of Rage [his rap rock supergroup with Tom Morello] where there was a hell of a lot of hotel time. I heard that Ronnie Wood of the Stones, who is my musician-artist hero, would walk into every hotel and draw the room and that gave me an idea because one of the most difficult things for a band when they tour is the downtime. Before, I've always turned my room into a computer lab to record music but then doing art, I turned it into an art studio and that was a different revelation. I've done 30,000 illustrations since then.

How do you describe your style?
It's like jazz, with human mistakes. That's important, not correcting the mistakes because that's where discovery lies.

Genesis have published *Livin' Loud*. How did you hook up with them?
I was connected by the management company of Prophets Of Rage. Genesis sent me Tom Morello's book and then they said, "Hey, Chuck, we'd like to do a book on you, too." Tom Morello's was a book of photos and they are great at doing that on artists such as Janis Joplin but also there is a side of Genesis that covers artists that do art, like Chrissie Hynde.

And Ronnie Wood.
They've done quite a few with him.

How hands on were you with putting the book together?
I just delivered the bushel and they chose the illustrations and I annotated them. It's quite formidable.

"I'd turn my hotel room into an art studio. I've done 30,000 illustrations since then"

You also have your own book company, Enemy Books.
Yeah, so Genesis put out my fine art table books, then I set up Enemy Books for what I call my naphic grovels. I just got the test for the first book [holds up *Stewdio: The Naphic Grovel Artrilogy Of Chuck D*]. I did it in Covid, like my response and satire and stuff.

And on top of that you've also got your online graphic agency, mADurgency.
Yeah, with designers, illustrators, artists… social media has really opened up this idea of people being able to do art and commune with one another because, before social media, there was no way that you knew who was doing art. Because what are you going to say, "Hey, come down to my gallery, I've got an exhibition" – people will be like, urrr [shakes head]. But with social media, you just have to be connected, put it up there and, boom, people can see it.

You narrated 2022's PBS/BBC documentary series *Fight The Power: How Hip Hop Changed The World*. The range of voices involved in telling the whole story across five decades was incredible.
The range of voices is the special part, those voices that handle the socio-political questions that myself or KRS1 usually get and hearing them answering them is great. Having Melle Mel and Eminem and Fat Joe and Monie Love… I'm really thankful that all these people came to the table.

There is always debate around who did what first and in *Livin' Loud* you put forward the notion that Woody Guthrie is rap's originator. But in *Fight The Power* it's Kool Herc.
Well, in terms of just doing it with your mouth, it's been going on since the beginning of time. Woody Guthrie, he was there. He was a better rapper than a singer and sometimes it's just good to say something like that. But hip-hop and rap as an art form as we know it today, as a craft, then it's Kool Herc when he hosted a party at his building in the Bronx for his little sister in 1973. That's the epicentre.

You just launched the cultural media app, *Bring The Noise*. What's that?
It's like Tik Tok for the 35-years-and-older hip-hop community.

You love Motown.
I come from a Motown, Stax, Atlantic household and Motown is in my blood. The 60s was the best musical era, no doubt for me. It was the best collision of musicians, engineers and experimentation and they made the most of what little they had. I always dug the grit of Berry Gordy's assembly line and being able to have six or seven people put a song together. I think that strength is in numbers. Being a team. The drive that Berry Gordy had in a small city to go against the biggest cities with culture and music was pretty much unprecedented. You felt it in the bones.

You were part of the committee, along with MC Lyte, Questlove et al, behind the nine CD Smithsonian *Anthology Of Hip-Hop And Rap*. What did that involve?
I was in the starting phases of that but when it started turning into being a real piece for Folkways I kind of ran out the room. My job was done, and other people put it together and made a wonderful piece.

What's next?
I look forward to a fruitful relationship with Genesis for the span of our lifetimes and lifelines and I look forward to releasing many more table or specialty books with them. I like their detail and the way they carry them out. Alongside that I'll be putting out my naphic grovels on Enemy. That's my next 20 years sorted.

Livin' Loud *is published by Genesis.*

Photo: Chuck D BW Front by Travis Shin

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"WE DIDN'T MIND A LITLE VIOLENCE"

How **Alice Cooper**, veteran shock-rocker and influence on every theatrical rock act from David Bowie to KISS to Slipknot, is still with us at the age of 75 is beyond human comprehension. Alcohol and cocaine couldn't kill him. The guillotine blades and hangman's nooses he uses onstage every night haven't killed him (yet). Even being a part of the 80s poodle-rock scene couldn't finish him off. If anything, the monster created by the sometime Vincent Furnier is stronger than ever. **Joel McIver** meets the gothfather.

"The rock world today mourns the death of Alice Cooper, who was accidentally killed last night when the safety screws failed on the guillotine he uses in his act," observed *Melody Maker* in 1973, its writer Michael Watts having witnessed an onstage malfunction in Cooper's grisly stage act. Fortunately, Watts was just kidding. At the time, Cooper was 25 years old, relatively healthy despite a couple of nasty substance habits, and already several years into a career where he routinely pretended to off himself every night. Fifty years later, he's still at it.

Depending on your age and predilection for theatrical hard rock, you'll know at least some of the many faces of Cooper, or Vincent Furnier as no one calls him. 'Seasoned' readers will remember his self-titled band as early-70s anti-hippies, snarling up stages in Detroit with School's Out and other anthems celebrating America's inner decay. Later in the decade he split the band and went solo, ruling a drinking club called the Hollywood Vampires and coming very, very close to succumbing to his booze and coke addictions.

In the 80s, Cooper sobered up and stepped into the commercial sunshine, welcomed in by MTV and the hair-metal generation, and since the 90s he's been a reliable member of the classic rock old guard, living a comfortable life composed of one part golf and two parts onstage pantomime.

His influence remains huge: any rock band formed after 1980 that employs make-up, masks, fake blood and/or amusingly gruesome stage stunts owes him a major debt.

When we speak to the veteran python-wrangler, he's touring the UK with his all-star supergroup, named Hollywood Vampires in tribute to the bad old days. As the band also features Aerosmith's Joe Perry and a certain Johnny Depp, Cooper is thoroughly enjoying the fact that the spotlight is not entirely on him for a change.

Really, though, we're here to talk about Cooper's forthcoming 22nd album, *Road*, a conceptual affair about the nature of life spent on the rock'n'roll highway. It's an apt metaphor for Cooper's own career as perennial road dog and so-called 'godfather of shock rock'.

So… Did Cooper really come close to dying onstage? Did he ever stick a needle in his arm? Why was he committed to a mental hospital? Was he angry with David Bowie for 'borrowing' Cooper's image for Ziggy Stardust? And what the hell are Groucho Marx, John Lennon, Mae West, Salvador Dalí and Bernie Taupin doing in this story? Let's find out...

Alice, the last time you and I spoke was 22 years ago, also for *Record Collector*.
Wow! I think that's like 10 albums ago... ha ha! You know, I never expected to be in two touring bands at the age of 75. And both bands do high-energy, full-on shows. One's not a relief from the other one, and to be honest with you, that's what keeps me in shape. At 75, I should be sitting in a rocking chair somewhere, but I've never been more active. I haven't had a drink in 40 years, I don't do drugs or smoke, and I'm happily married, so there's no stress in my life at all.

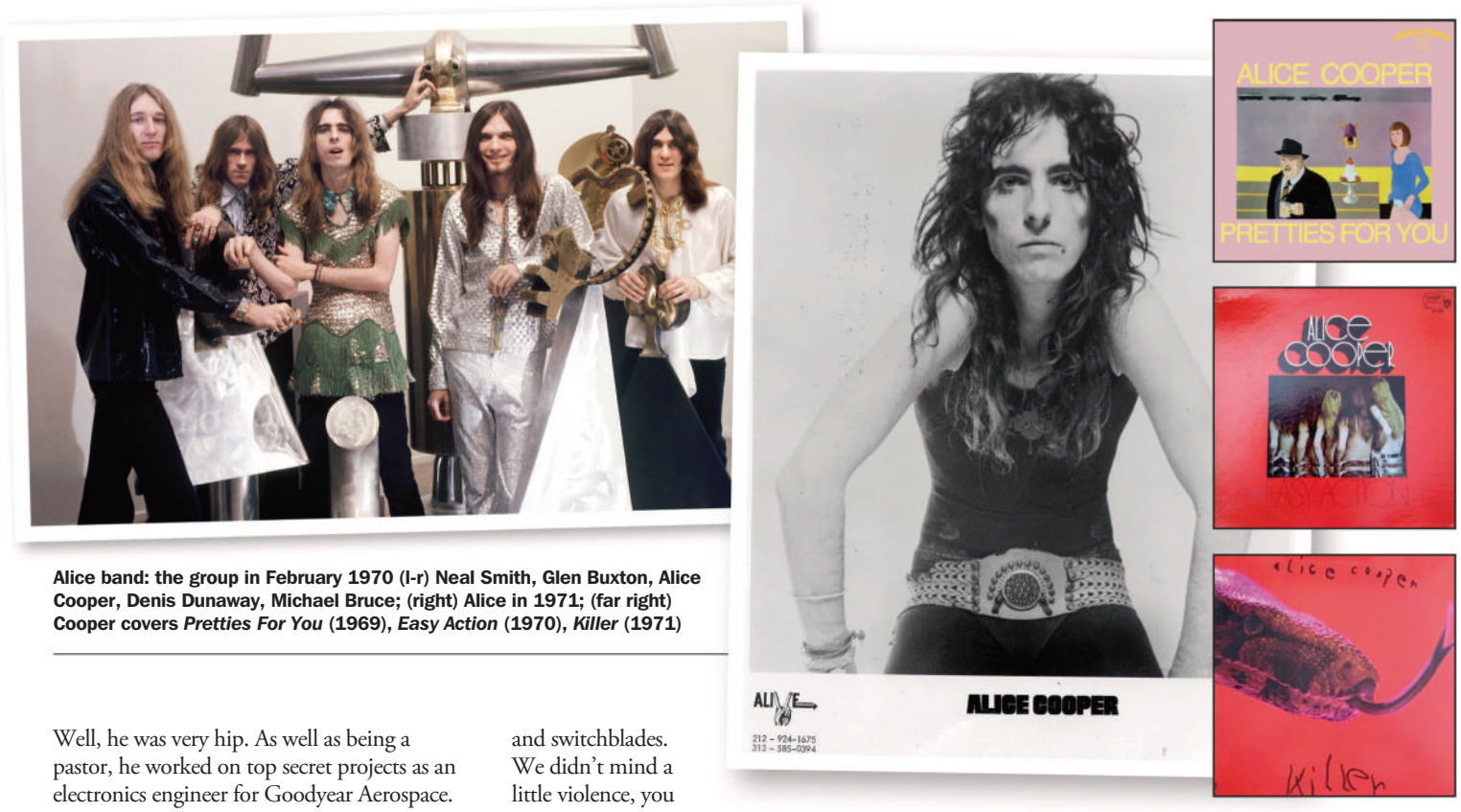
You were born Vincent Damon Furnier in Detroit, Michigan on 4 February 1948. Tell us about your childhood.
My mother passed away last year at 97 years old, and what she gave me was a stubborn refusal to quit, no matter what. She told me, "If you believe in something, don't stop until you get what you want out of it." I really learned that from her, as well as from being a distance runner in high school. I used to run the 5,000-metre race, and in that sport, you never, ever give up. The longer the race was, the better I was. If it was a 20-mile run, I was even better than I was at the 5,000 metres.

Your dad was a pastor. What did he make of your career?
Yes, my dad was a pastor, but he was also a very hip guy. He loved The Beatles, he loved The Rolling Stones. He thought The Yardbirds were great, and The Kinks. He said, "I love the music, but the only thing I cannot condone is the lifestyle." You know, sleeping with a different girl every night, taking drugs, drinking. He said, "I cannot condone that, but I have no problem with the character that you've created because I understand your sense of humour." I think he was very proud that we created something and made it internationally big.

That's an unusually progressive viewpoint for the time.

Photo: Jenny Risher

Mascara appeal: Alice in 2021, looking none too shabby for a man in his seventies



Alice band: the group in February 1970 (l-r) Neal Smith, Glen Buxton, Alice Cooper, Denis Dunaway, Michael Bruce; (right) Alice in 1971; (far right) Cooper covers *Pretties For You* (1969), *Easy Action* (1970), *Killer* (1971)

Well, he was very hip. As well as being a pastor, he worked on top secret projects as an electronics engineer for Goodyear Aerospace. He wasn't even allowed to talk about them. You'd see him in the morning before he went to work, and he looked like he was on the cover of *GQ* magazine. Every day, he looked so sharp. I got a lot of my style from him.

You were up and running as a rock singer by the age of 16, with the Spiders, who quickly changed their name to Nazz and then Alice Cooper. How did you come up with the concept for the Alice character?
I designed Alice to be my favourite rock star. I put myself in the minds of my teenage audience and I thought, "What do I want my favourite rock star to look like?" I thought he should be slim, and dressed in black, like a vampire, but he should be funny and sexy at the same time. And he should be very condescending, to the point where it's comical.

And how much of that is also in the real you?
Well, I'm pretty much the opposite of Alice. I would talk to the audience all night – and I do when I'm with the Hollywood Vampires – but Alice would never say thank you. He's looking down on the audience.

The Alice Cooper Band began to record and tour in the late 60s, but you were never a part of the Haight-Ashbury hippie movement. Why was that?
The hippies were all about love and peace, and everything being wonderful and great, and we were much more into blondes and Ferraris and switchblades. We didn't mind a little violence, you know. I always felt that violence onstage was great theatre. When we played the song Gutter Cat Versus The Jets in a fight scene onstage, we used real switchblades. About every four shows, somebody got cut and had to get stitches. That was the opposite of what the hippies were into, you know. Everybody was terrified of us.

At a show in Toronto in 1969, you threw a chicken into the audience, who then killed it.
People say all the time, "Oh, I saw you guys kill that chicken onstage" and I say, "Where was that?" and they go, "I think it was Idaho." The chicken was one time, and it was an accident, and I didn't even kill the chicken – the audience did – but that made the band all the more notorious, and we rode that wave. It was much easier to shock an audience back then. You cannot shock an audience now. It's impossible. Nothing is shocking. We have been desensitised: we treat it as "well, that's life".

Your band had some success in Los Angeles, but you relocated to Detroit, your hometown, around 1971. How did the two cities differ, culturally?
We moved to Detroit because it was the only place where they understood hard rock. We fit right in. Every week it was the MC5, Iggy & The Stooges, Ted Nugent, Bob Seger, Suzi Quatro, and us – we were all really hard rock bands. That's what Detroit's about.

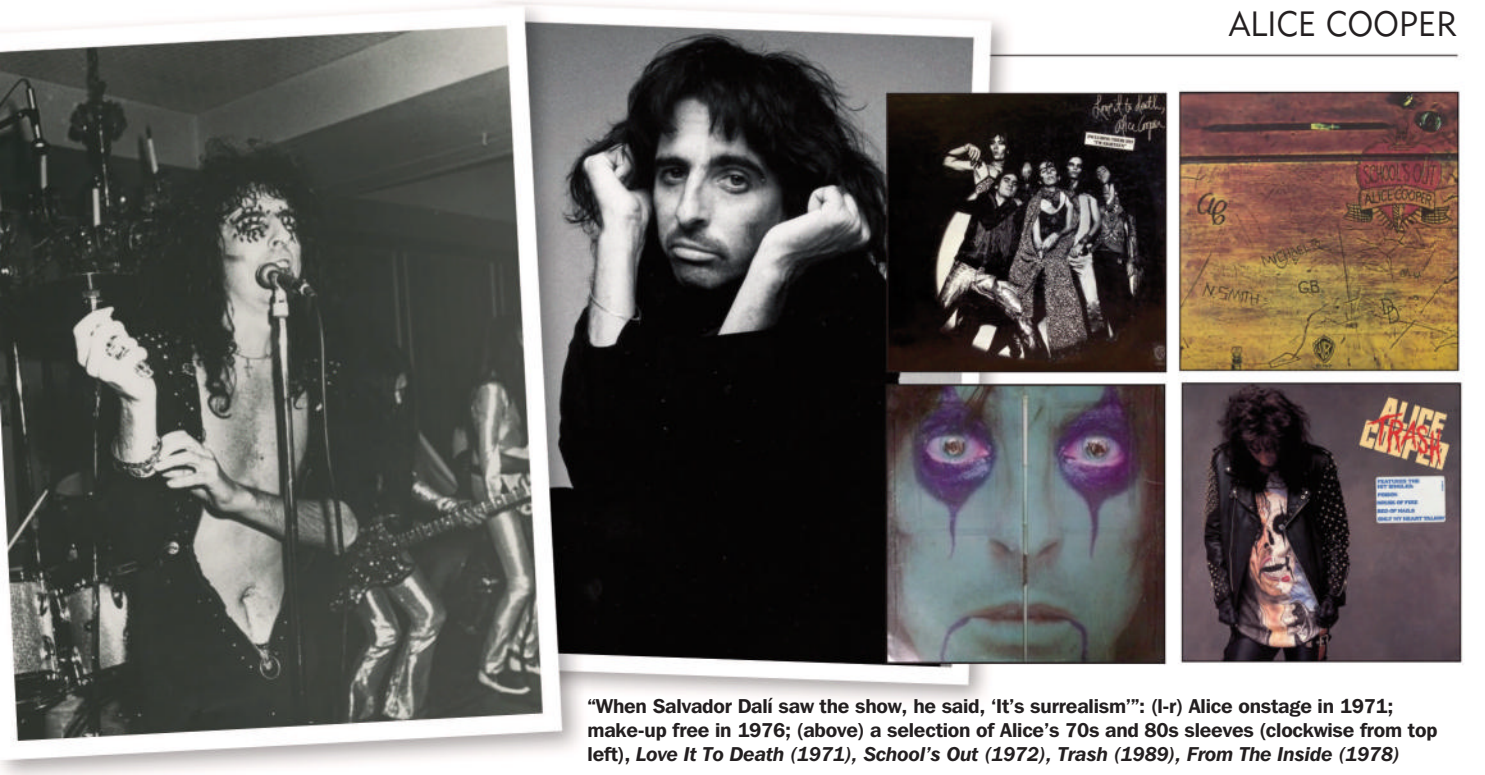
Whereas California was all about psychedelia?
Well, California was all about the Doors and Love and bands like that. They were really good friends of ours. The Doors were the first band that took us in, along with Frank Zappa, who was the first person to really take a chance on us and record us. Frank could have been my older brother. We had the same sense of humour.

Zappa gave you a three-album deal on his label, Straight Records. What did he see in you?
He liked us because he couldn't understand us. We played Pretties For You [the title track from Alice Cooper's 1969 debut album] to him, and he looked at us and said, "I do not get it." I said, "What do you mean, you don't get it?" and he said, "I'm Frank Zappa and I don't get it." I asked him if that was good or bad, and he said, "I'm signing you, because for me not to get it is pretty bizarre."

What specifically did he not understand?
We came in to audition and we were all dressed in chrome. All of our songs were two minutes long at that point, with about 23 changes in each one, and he listened and asked, "Where did you get this idea? None of these songs make any sense, and yet they do make sense." I told him "That's just the way we write." He asked, "Where are you from? San Francisco, New York?" and I told him we came from Phoenix. Then he said, "Okay – now I *really* don't get it," because Phoenix was only known for country and western music, ha ha!

Your first hit, I'm Eighteen, and your third album, *Love It To Death*, came out in 1970 and '71, after Bob Ezrin came on board as producer.
Bob was our George Martin. The Beatles

"ZAPPA SAID, 'NONE OF THESE SONGS MAKE ANY SENSE, AND YET THEY DO MAKE SENSE'"



"When Salvador Dalí saw the show, he said, 'It's surrealism'": (l-r) Alice onstage in 1971; make-up free in 1976; (above) a selection of Alice's 70s and 80s sleeves (clockwise from top left), *Love It To Death (1971), School's Out (1972), Trash (1989), From The Inside (1978)*

wrote great songs, and they were the best singers, and as tight as you can get, but George Martin came in and gave them a sound and an identity in the studio. That's exactly what Bob Ezrin did with us. He took the identity that we already had and made it even more insane, but he made it so that we could get played on the radio at the same time.

Your profile went stratospheric after the *School's Out* album and single hit big in 1972.
That's true. We came to England and sold out Wembley, where I played with a black top hat. There was the biggest controversy: they tried to ban us, but the record went right to No 1. We sold out everywhere, and I would see kids walking down the street wearing top hats and white make-up. We kinda introduced that goth look before anybody did.

The nearest thing we had to a British Alice Cooper was Screaming Lord Sutch. Were you familiar with him?
You know, it was the funniest thing. When I came over to England, everyone went, "Oh, he's ripping off David Sutch." In America, no-one had ever heard of Screaming Lord Sutch. I had no idea. I said, "Who's that?" English people seemed to think that everybody in the world knew who he was, but I had never heard of him. It was the same with Arthur Brown, who is a good friend of mine. When I saw a picture of Arthur Brown, and I saw my makeup and his makeup, I went, "Oh my gosh, that's similar." But I wasn't influenced by Arthur because I'd never seen him. It was just two guys who had a similar idea, and he took it in a certain direction, and I took it in a certain direction.

Did you ever feel that David Bowie stole the Ziggy Stardust look from you?
Well, it was an interesting thing, because when we first came over, Bowie was a mime or something. He was just putting together the Spiders From Mars, and he came to one of our shows and told his band, "This is what we should be doing." I think everybody wanted there to be a huge controversy between me and Bowie, and yet we admired each other. I saw what he was doing, and I thought, "Oh, that's great. He's taking theatrics and putting it in outer space now. He's created this alien character, which is great, because it's nothing like Alice." Alice was like a phantom of vaudeville, you know.

What about KISS?
When KISS came along, they were no surprise to us: we told them where to buy their makeup. But they were smart enough to take it in a different direction: they went kabuki with the makeup, and they became four comic-book characters. So, everybody that came out, we opened the door for them, but they all took on different personalities, which was great. The door that we broke down was that you could be controversial, you could be over-the-top theatrical, and still have hit records.

Is it true that you knew Groucho Marx?
He came to one of the shows, and of course he saw it as vaudeville, because there was a lot of comedy going on. It was dark comedy, but he saw all the humour in it, and he started bringing people to see us: he brought Mae West and Fred Astaire and George Burns and all these great old comedy guys who worked in vaudeville. They all loved it. When Salvador Dalí saw the show, he said "It's surrealism."

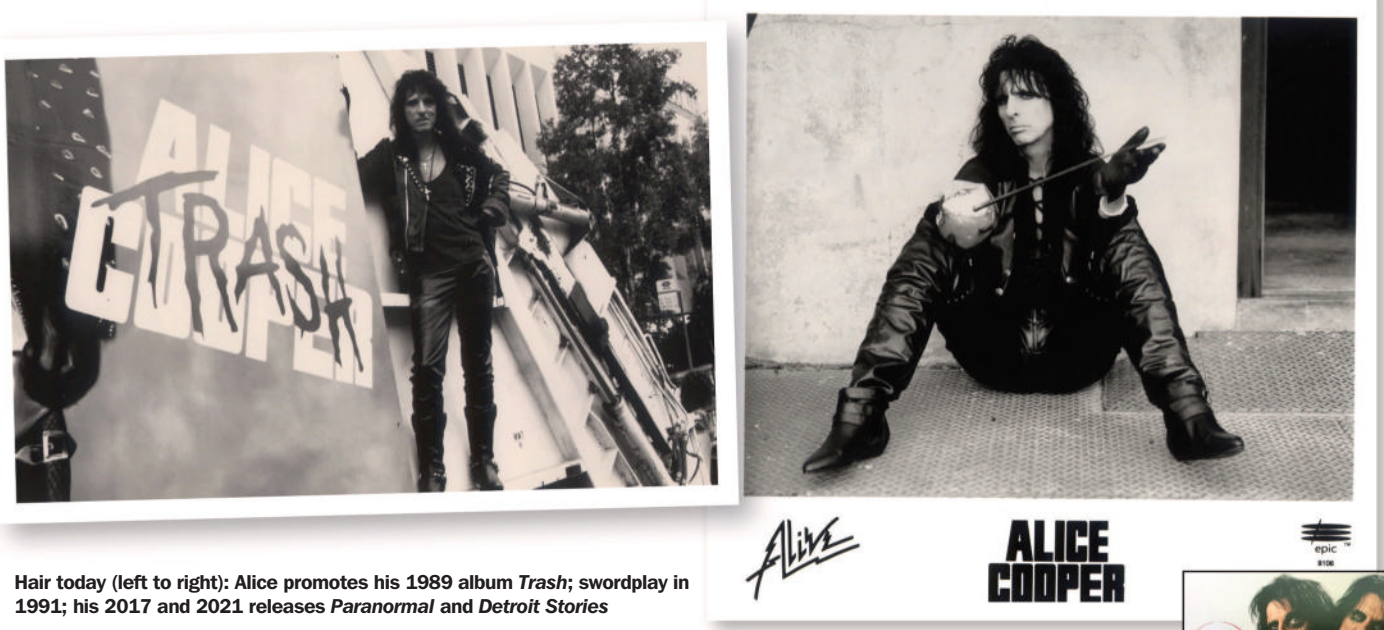
You nearly died a couple of times onstage when the hanging stunt went wrong.
Well, you always have those *Spinal Tap* moments. Any time you have moving props, you set yourself up for something to go wrong. With the hanging, there's a piano wire that's actually keeping you from hanging, and it's an inch shorter than the rope, so what it does is it stops you before your neck actually hits the rope. We had done the hanging probably 150 times, not thinking that the piano wire was probably getting old, so when it snapped, I felt the rope hit my throat – and out of sheer self-preservation, I swung my head back and the rope went over my chin. I went down and hit the floor.

That didn't deter you from doing it again the next night…
You know, I always want a certain amount of danger in the show. When I go to see the circus, and I see a guy that's in a cage with eight lions, and the only thing he has is a chair, I'm thinking, "This could be the night when the lions are gonna eat this guy." The guillotine blade we use only misses me by about eight or nine inches, and it's a real blade. I know how to do it because I've done it a thousand times, but I want the audience to know that it could actually cut my head off. I want the audience to be tense about that: I don't want them thinking, "Oh, it's just a trick" – even though it is one.

You presided over the original Hollywood Vampires drinking club – Harry Nilsson, Keith Moon, honorary members Ringo Starr and John Lennon, and others – at the Rainbow Bar & Grill in the mid-70s. Do you look back fondly on those times?
Yeah, I can't sit down and say, "You know, those times were awful." We had a great time. I wasn't in any trouble at that point: I was drinking with my friends, but I wasn't an alcoholic. Later on, the alcohol became medicine, and it wasn't just about drinking with Harry and John and Keith and those guys. I don't remember us ever talking about music: we were immersed in music at all times, so that was our escape from it.

What were you like after a few cocktails?
I was never falling-down drunk. I was always

Photos: Ed Caraeff/Iconic Images; Alice Cooper Archive; Bret Lopez/Warner Music Group



Hair today (left to right): Alice promotes his 1989 album *Trash*; swordplay in 1991; his 2017 and 2021 releases *Paranormal* and *Detroit Stories*

on the golden buzz, but I was still drinking constantly, and that's when [the habit] became alcoholic. Those other guys could put it down, whereas I kept drinking all day.

Did you ever take heroin?
Oh no, no, no. In fact, I was never, ever in a room where anybody had a needle. If I saw a needle, I'd leave immediately. None of the guys in the Vampires were into that kind of drug. I never even saw cocaine at any of the Hollywood Vampires things. It was all drinking.

You had to deal with a cocaine addiction a few years later, though.
If you lived in LA between 1978 and 1983, it was a blizzard. I mean, every person I knew did cocaine. It was so common that it didn't even feel illegal. If you were in Beverly Hills, the police said, "If you leave Beverly Hills, the Hollywood cops or the LA cops will be after you. If you're in Beverly Hills, you're safe." It's a different world. I don't know anybody that does coke anymore.

You went into a sanitarium in 1977 and successfully cleaned up from booze and drugs. The 1978 album, *From The Inside*, was inspired by the experience and was co-written with Bernie Taupin, who was on a break from Elton John at the time.
Yeah. I'd just got out of this insane place, and I started talking about the characters in there, because as a lyricist I can look at someone and think, "I can write about this person." So, once I explained all the characters to Bernie, we started writing immediately. He and I connected on a social level: if I wasn't at Bernie's house, he was at mine. At one point he broke up with his girlfriend and lived at our house for about a month. I don't know why certain people become best friends, but that's what happened. To this day, he's still my best friend.

How do you maintain your sobriety – are you an AA meetings guy?
No, and the doctors can attest to this. When I walked out of the hospital, I had no desire to drink or take drugs ever again. The doctors said, "Well, that's nice, but you have to go to AA and you have to have a sponsor." I said, "You don't understand. It's gone." They said, "It doesn't just go away" and I said, "It did."

Seriously?
God took it away from me. People say, "You're a cured alcoholic." and I say, "No, it's much more than that. I'm a *healed* alcoholic. That means I don't have to work at it. I don't have to sit and worry about it. It's gone, as if I'd never had a drink in my life." The doctors called it a miracle, and I said, "Well, it is."

Your music evolved in the 80s, taking in a new wave sound and then heading towards MTV metal.
Yes, but it was always guitar-driven. If you took the decorations off the songs, they were all about guitar, bass and drums. When I got sober, I didn't want Alice to come back as the same Alice that left. I wanted a rebirth of Alice – the attitude, the look, everything. The Alice that I created at that point wasn't society's outcast anymore, he was society's villain. Villains aren't stooped over; villains stand straight up. They're arrogant, they're condescending, and the new music had to match that. So, we did *Constrictor* (1986) and *Raise Your Fist And Yell* ('87), and those two albums were really hardcore metal, even though the songs had a lot of melody to them.

You had a major hit in 1988 with the single Poison, co-written with Desmond Child.
When I listened to what was going on with Bon Jovi and Mötley Crüe and Guns N'Roses, they all took a cue from Alice Cooper when it came to their theatrics. They were very aware of their image, whereas bands before that were not. All of a sudden, these guys looked really good, and the records were really good, you know. I saw that Desmond Child was the main writer of a lot of their songs, so I got in touch with him – and the very first song we did was Poison. The *Trash* album (1989) that he produced was really the comeback album that put me back in the public eye. Poison was so big that I actually got tired of hearing it on the radio.

The new album, *Road*, has a great concept.
Well, thank you. I told my band, "The subject is going to be about the road, so you guys bring the songs in, and Bob Ezrin and I will do surgery on them and turn them into Alice Cooper songs. Everything you can think of, including things that bother you, or that you love, or that are ironic, about the road – that's what you should be writing about." And then we cut the songs live in the studio. There's very little overdubbing.

I can hear quite a lot of introspection – and even heartbreak – on the album.
Especially with Baby Please Don't Go. That song is based on pure reality. It's about that moment when you know you're going to leave for four months on the road, and your lover or your wife is there, and you get right to the door, and she says, "Baby, please don't go." There's a moment of heartbreak right there, and that was the one moment of pure emotion that I wanted on the album.

"IN LA BETWEEN 1978 AND 1983, IT WAS A BLIZZARD. EVERY PERSON I KNEW DID COCAINE"

Thousand year scare – Alice in the 21st century (this page, clockwise from bottom left): onstage in 2009; top hatted and tailed in 2011; with the Hollywood Vampires, 2018

because I'm just the lead singer in that band. I'm not 'Alice Cooper', the theatrical character. I'm just the singer, which is a relief.

What are your goals at this point in your career?
I believe that I have not written my best song yet or performed my best show. That's what keeps you going. I could live in the past if I wanted to, because I've already got School's Out and Poison and the other songs, but I always think the next album might have that one song that's going to be the greatest of all time – so that's what you go for.

You joke every few years that you're going to run for president. If you were elected, what would your priorities be?
I would start a party called the Logical Party. In America, you're either far right or far left; I would be the guy in the middle going, "This is the logical, right thing to do." First of all, I'd make sure that nobody was living on the street. We put all this money into all of these insane things, instead of having a place where people on the street can go and sleep safely that night and eat the next morning. There are trillions of dollars that are unaccounted for in the government: I would find out where that money's going, because there should never be a child that's hungry in America.

Now you've said that, I wish you'd stand for election.
Ha ha! It doesn't matter who you are – being President has to be the worst job ever. I wouldn't wish that on anybody.

Worse than accidentally hanging yourself onstage?
At least that would be a quick demise. The President wakes up every morning with the weight of the free world on his shoulders... RC

Alice Cooper's* Road *is out on Earmusic 25 August. He will be touring the world into 2024.

Is the cover of The Who's Magic Bus a tribute to your old pal Keith Moon?
Yes, him and John Entwistle. I always wanted that song to be heavier. The Who kinda did it as a pop song, and I thought, "This band will kill this song. Let's beef it up." I think Pete Townshend will appreciate that we treated it a little rougher than he did.

You're also on tour with the Hollywood Vampires at the moment.
Oh, it's unbelievable. The great thing about the Vampires is that the band is so tight. Every night, the audience goes crazy. I don't think they're expecting the band to be as good as they are. I love getting up onstage with the Vampires,

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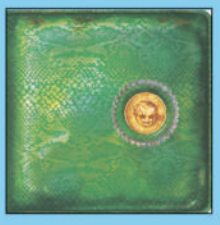
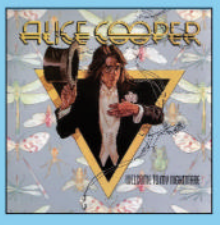
FIVE GHOULISH LP DELIGHTS



***Billion Dollar Babies* (1973)**
Any of the first five Alice Cooper band albums will hit the spot, but the platinum-selling *Billion Dollar Babies* is among the most thought-out and deftly executed, with Alice's lyrics detailing a long list of gleeful anxieties.



***Welcome To My Nightmare* (1975)**
Alice's debut album had a lot to prove – not least whether he could cut it as a solo artist after splitting the much-loved Alice Cooper band – but it did just that. The glammed-up Department Of Youth is a standout.

***Dragontown* (2001)**
Thirty years into his career, Alice would have been excused for phoning in his studio albums. However, this millennial effort is a taut, muscular slice of metal, and much better than anyone might reasonably have expected.

***Rise* (2019)**
Hollywood Vampires' second album came four years after their self-titled debut and gave us 13 raucous originals plus covers. Johnny Depp is more enthusiastic on guitar here than he's been as an actor in any movie since about 1995.

***Road* (2023)**
Normally 'the new album' appears on these lists out of politeness, but *Road* is a seriously accomplished collection. There's sadness and introspection here, just as much as the usual gloating-madman stuff, revealing a rounded portrait of Alice as man not maniac.

COOL VARIATIONS

At the start of the 80s **Tom Waits** felt trapped. Hemmed in by the persona he'd created over the previous decade, his salvation came with the album *Swordfishtrombones*, an artistic *volte-face* that celebrates its 40th birthday this month. **Wesley Doyle** looks at its creation – via an album-by-album run-through of what led up to it – and reassesses the peerless work that followed.

In 1979 Tom Waits told *Melody Maker* that he was working on a screenplay called, *Why is the Dream so much Sweeter than the Taste?* "It's about a guy who's a success at being a failure, and a guy who's a failure at being a success." He'd spent the preceding decade creating a body of work that positioned him as the poet laureate of Hollywood's disenfranchised; a Skid Row barfly who sang of life on the margins and the romance that could be found there, no matter how tawdry.

But over the course of seven albums, the life Waits sang about began to seep into his own. The self-mythologising culminated in an alter-ego that became artistically restrictive, and personally destructive. Waits was looking for a way out and he found it in a creative and romantic partnership that has informed his work ever since.

The first fruits of that relationship formed the album *Swordfishtrombones*, originally released in September 1983. It's a jumble of waltzes, polkas, ballads and rancheras, underpinned by clanking junk-shop percussion and archaic instrumentation, all topped off with Waits' reverse-engineered voice – he sounded old in his twenties, so his style has never really dated. The record saved his career and set him up as one of the most respected, critically acclaimed musicians of the past 50 years.

Swordfishtrombones is a jumble of waltzes, polkas, ballads and rancheras

Trying to pin Waits down is a pointless task. His entire 80s output and beyond sounds more the product of a foundry than a recording studio. He's made wrongfooting his audience an artform, which has given him an integrity that's hard to come by.

Over the next six pages we look at the route Waits took – via *Swordfishtrombones* – to get to this point, and how he went from being a simple, albeit sometimes stunning, singer songwriter, to a restless sound sculptor creating sonic abstractions of the subconscious. It's not just that there is no one like Tom Waits, but that there is no *one* Tom Waits.

Photo: Getty

Man of his *Sword*: Tom Waits in 1983

Closing Time (Asylum, SYL 9007, LP, 1973) **£40**

Drawing inspiration from the previous generation's heroes, such as the beat poets (Kerouac, Ferlinghetti, Bukowski), proponents of the Great American Songbook (Carmichael, Gershwin, Berlin) and jazzers (Allison, Monk, Armstrong), even in the early 70s, Waits was a man out of time. In 1973 the 22-year-old's nearest contemporary was considered to be Bruce Springsteen, with both young troubadours releasing their debuts within months of each other.

Unlike the nascent Boss, Waits was still searching for an identity when he was spotted by Svengali Herb Cohen, who signed Waits to David Geffen's new imprint, Asylum. Initially Cohen saw Waits as a songwriter rather than a performer, and indeed the slightly ragged country-tinged Ol' '55, Martha, Ice Cream Man, and Grapefruit Moon were covered to great acclaim, by the Eagles, Tim Buckley, Screamin' Jay Hawkins and Nanci Griffith, respectively.

But these songs showed only one side to Waits – *Closing Times*' producer, Jerry Yester, had guided Waits away from the jazzier and more comedic songs that he was also performing, leaving the impression he was a singer-songwriter in the mould of James Taylor or Jackson Browne. This makes *Closing Time* something of an anomaly in Waits' catalogue and offers a glimpse of an alternative career path.

The Heart of Saturday Night (Asylum, K53035, LP, 1974) **£30**

If *Closing Time* held Waits' jazzier inclinations in check, then its follow-up gave them free rein. Paired with a new producer, Dayton 'Bones' Howe, a veteran with Elvis Presley, Ornette Coleman and Frank Sinatra on his CV, Waits took his night owl persona and ran with it. "Never saw the morning 'til I stayed up all night," he sings on San Diego Serenade, embracing his inner Kerouac, snapping his fingers and spitting a form of beatnik rap. The saloon bar piano of Mike Melvoin (Wrecking Crew member and father of Prince collaborator Wendy Melvoin) is the perfect backing for Waits' neon-dappled noir, and the album sleeve – redolent of Sinatra's *In The Wee Small Hours* – positions Waits as LA's very own street poet laureate. A musical persona that he would further grow into, until it became an artistic straitjacket.

Nighthawks At The Diner (Asylum, SYSP 903, 2LP, 1975) **£30**

As early as 1975 the line between who Waits was and what he purported to be was beginning to blur. That's no more evident than on this live set recorded in front of a studio audience. Life was already imitating art as Waits and producer Howe decided to turn the Record Plant in West Hollywood into a dive bar over two hot nights in July. Recording a set of entirely new material, the band – including Melvoin – brought the jazz while Waits indulged his Bukowski-via-Lord Buckley beatnik persona. It was a smart move – while song-wise there's nothing on *Nighthawks*… that could be considered a classic (apart from Nobody, which dates back to his '71 demos), it's the first time Waits lets his character do the talking. Literally.

Small Change (Asylum, K53050, LP, 1976) **£40**

The first thing you notice is the voice. Gone is the smokey jazz baritone of the previous records; in its place is a phlegmy growl, something that would become Waits' trademark while inviting comparisons with everyone from Louis Armstrong to Captain Beefheart. Its first outing on *Small Change*, the tender hard-luck tale of Tom Traubert's Blues, is impossibly moving, and sets a template for Waits' world-weary balladeering. After the voice comes the booze, and Waits' fourth album is soaked in it. Pasties And A G-String, Invitation To The Blues, and – of course – The Piano Has Been Drinking (Not Me) all suggest the demon drink is Waits' new muse, as he tumbles ever further towards becoming one of the characters in his songs. His most successful album up to this point, Waits seemed to have hit upon the right mix at last, but the hangover was just around the corner.

Foreign Affairs (Asylum, K 53068, LP, 1977) **£20**

Having carefully created a persona and a world for him to inhabit, 1977's *Foreign Affairs* finds Waits struggling not to slip into self-parody. Despite the lush orchestration – conducted by Bob Alcivar – and a duet with Bette Midler on I Never Talk To Strangers, Waits' boho pose fails to convince. His tribute to the beats he admired so much, Medley, comes across as more pastiche than eulogy. But it's worth the price of admission for Burma Shave, where the influence of The Boss shows itself for the first time since *Closing Time*. Compare that to the positively sozzled A Sight For Sore Eyes and it's obvious Waits was between two (bar) stools. The awkwardly posed photos on the inner sleeve – matinee idol or soused barroom pianist – suggest it's an identity crisis he was all too aware of.

Blue Valentine (Asylum, K 53088, LP, 1978) **£30**

Although big changes – personal and professional – were just around the corner for Waits, *Blue Valentine* features a couple of

Swordfishtrombones (Island, ILPS 9762, LP, 1983) **£30**

The one that changed it all. Waits swaps the cabaret for the junkyard and forges ahead with a new creative partner (his wife), a new label (Island), and new methodology (no saxophones). The result is a masterpiece that was out of time and remains timeless: "There's a place where your memory becomes distorted like a funhouse mirror…"

To say Tom Waits took to marriage would be an understatement. It didn't just suit him, it *saved* him. Waits had been in New York for four months when the call came through from Coppola to work on *One From The Heart*. He was not in the best shape – he may have broken ties with LA and his barfly persona, but the move exacerbated certain problems. So, despite issues with Coppola's working methods and creatively retreading familiar musical ground, having an office on the Zoetrope lot and keeping regular hours were good for Waits. When he discovered Kathleen Brennan working as a script analyst down the corridor, his life became a whole lot better.

Immediately a couple, very soon married, Waits and Brennan's relationship was as creative as it was romantic. Under Brennan's influence and with her encouragement, Waits began to extricate himself from his creative cul-de-sac. "I didn't just marry a beautiful woman," Waits told *The Observer* in 2006, "I married a record collection."

That collection included Captain Beefheart, who had released his final album, *Ice Cream For Crow,* the previous year. It was to be pivotal in Waits' reinvention. Beefheart's Dadaist blues offered an escape route from the Randy-Newman-of-Tin-Pan-Alley rep he was stuck with.

Another influence was Harry Partch, the hobo-cum-composer, who made his own instruments and developed a musical system: monophony. Waits was introduced to the eccentric composer's work via Francis Thrumm, who played the chromelodeon in The Harry Partch Ensemble. Thrumm brought further esoteric instrumentation to Waits' new recordings, including glass harmonica and metal aunglungs.

Lyrically, Waits shifted his focus from post-war Americana towards the European Avant Garde. The nighthawks of Edward Hopper's paintings were supplanted by a parade of Brueghelian misfits; his characters began to roam beyond his homeland's skid row.

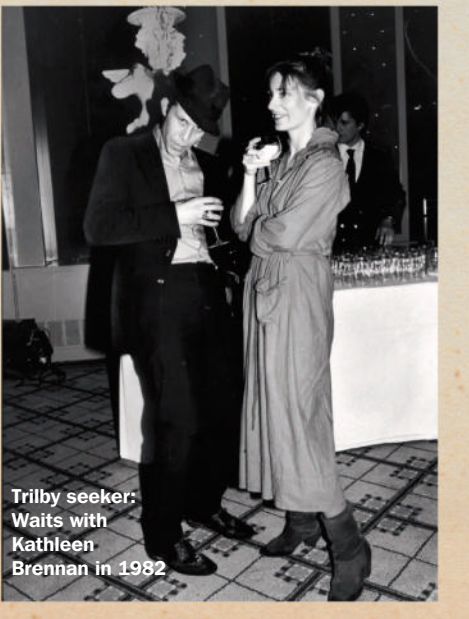
Many of his new songs were based on an operetta about a homesick serviceman that Waits wrote during a two-week trip to Ireland with Brennan. Confident in his new direction, Waits demoed Shore Leave, 16 Shells From A Thirty-Ought Six, Frank's Wild Years and Dave The Butcher. However, Elektra Asylum rejected the demos, with label head Joe Smith declaring they would fail to win new fans and lose him the few he had.

Elektra Asylum dropped Waits, and he split from long-time producer Howe and manager Cohen. It was only then that he found out he was broke and had no control of his publishing. His career at stake, Waits lent his voice to an advert for Purina Dog Chow. It remains the only time he's let his voice or music feature in advertising.

Thankfully, Chris Blackwell – a man who knew a thing or two about dealing with mavericks – swooped in and signed Waits to Island. Recorded at Sunset Sound in LA and self-produced, *Swordfishtrombones* was the album Waits had been waiting his entire career to make.

"I didn't just marry a woman, I married a record collection"

Opener Underground starts with a brief descending figure, presaging the 40-minute subterranean journey to come. Waits compared the song to the sound of the "mutant dwarf community" who dwell under New York. The album then travels to Hong Kong for Shore Leave, a humid soundscape where trombones mimic the thrum of passing buses. The noise of waves is recreated by rice shuffling on the snare drum. Waits reads a serviceman's letter home in a haunted falsetto.



Trilby seeker: Waits with Kathleen Brennan in 1982

Photo: Getty

The album's instrumental interludes reveal Waits' new interest in scoring for film, and they're as visual and evocative as his lyrics. Dave The Butcher could be an alternative theme tune to Todd Browning's 1932 shocker, *Freaks* – that one of its stars, actor Little Angie, features on the cover of *Swordfishtrombones* is no coincidence.

As Waits confirms, he does not do "reportage", yet it's hard not to give the sparse, beautiful Johnsburg, Illinois an autobiographical reading – it's where Brennan grew up. She said Waits' songs fall into two categories: grim reapers and grand weepers, and she prefers the former. That may account for the song's brevity, though Waits likens it to a sailor opening his wallet briefly to show a picture of his sweetheart.

A rude awakening comes in the form of junk-heap jalopy, 16 Shells From A Thirty-Ought Six. Its clanking percussion would become a Waits' staple, but it's also an example of his reconfigured use of brass on the record. Jazz and sax were banished, and so when brass is deployed, it's either in the sinister, skronking form that appears here or as New Orleans marching band on the only single, In The Neighbourhood.

Swordfishtrombones is where we first meet Frank O'Brien (*ne* Leroux), the subject of Frank's Wild Years, a vignette that became a theatrical production written by Waits and Brennan [see *Franks Wild Years*]. The mindset of a returning servicemen is explored once again on Swordfishtrombone and Soldier's Things.

Understandably reviews pointed to the influence of Beefheart, with Down, Down, Down being a prime example. Yet there's very little beyond the superficial that particularly recalls Don Van Vliet. There's none of the wild free-jazz of Beefheart's best known work because Waits' is a traditionalist. His experiments are sonic – the production choices, the use of instrumentation, the techniques and textures – but the songs themselves are rooted in Tin Pan Alley, folk, blues and the Great American Songbook. The 'junkyard orchestra' may obfuscate, but the melodies on *Swordfishtrombones* were as pretty as anything on *Closing Time*.

Critically, the record was recognised as the second-best album of 1983 by *NME (*runner-up to Elvis Costello's *Punch The Clock),* but it didn't set the charts on fire nor sell particularly well. Its success has been a slow burn; in 1989, *Spin* named it the second greatest album of all time (one place behind *Sex Machine* by James Brown, which would have got Waits' approval); *Pitchfork* ranked it No 11 in their 2002 greatest list. Its influence has been far-reaching, with artists as diverse as Mark Linkous, PJ Harvey, The Pogues, Mark Lanegan, Modest Mouse, and Elbow all citing inspiration.

For Waits, *Swordfishtrombones* triggered the second act of his career, and he became one of the most celebrated artists of his era. He continues to credit his wife for this. "Kathleen has helped me to feel safe in my uncertainty," he told *Interview* in 1988. "And that's where the wonder and the discovery are."

small ones that were key. Having identified that his audience was growing weary of songs about him being drunk, Waits poked his head around the door of his room at the Tropicana and took a look outside for inspiration. Musically, Waits had switched from piano to guitar, resulting in a leaner, bluesier collection of songs that abandoned orchestration for the most part. The exception was a gorgeous interpretation of Somewhere (From *West Side Story*). Lyrically, he's still in the gutter looking at the bar, but most of the songs are in the third person, his drunk hipster persona is absent, letting the stories of his down-at-heel-doing-their-best cast take centre stage. Whether it's the small-time gangster who meets his end in a movie theatre (Romeo Is Bleeding), the sex worker writing from jail (Christmas Card from A Hooker In Minneapolis), or the broken-hearted barfly reading letters from an ex (Blue Valentines) Waits' tales have far more emotional heft once they're untethered from the teller.

Heartattack And Vine (Elektra Asylum, K 52252, LP, 1980) **£25**

Waits first met Kathleen Brennan at a New Year's Eve party in Hollywood, the day before he flew to New York to re-reinvent himself. He'd grown bored of his boozy persona and was tired of his standing at Elektra Asylum – Waits wanted to clean up and absorb some East Coast energy. However, a few months in and a call from Francis Ford Coppola brought Waits back to California to score the director's grand folly, *One From The Heart* (the soundtrack [CBS, 467609 1, LP, 1979] **£15**) which included duets with Crystal Gayle and was eventually released in February 1982. The process was not an easy one: installed in an office on the Zoetrope lot with a piano, Waits found writing on demand difficult and Coppola's infamous indecision frustrating. Rather than soak himself in booze, Waits took time off from the project and channelled his woe into making a new album. With Bones Howe once again at the helm, *Heartattack And Vine* is a continuation of the blues introduced on *Blue Valentine*, interspersed with a couple of country-tinged ballads. The title track comes roaring out of the speakers, with Waits biting the hand that fed him in a long goodbye to LA. The guttural Downtown and Til The Money Runs Out continue the six-string fuzz, while Mr Seigel is a pointer to where Waits would go next. Set against this backdrop the ballads sound even more sentimental than usual. Saving All My Love For You and On The Nickel are gorgeous nonetheless, while in Jersey Girl Waits once again wrote a song deemed worthy of covering, this time by Bruce Springsteen, closing a circle of sorts with his 1984 version. Closing track, Ruby's Arms, is the real showstopper, though, a breakup song, not to a person but to a life, as Waits would soon be back in New York, with a new wife and a new direction (see page 57).

Rain Dogs (Island, ILPS 9803, LP, 1985) **£40**

Rain Dogs is a New York album. Waits and his young family had relocated there in 1984, and the album was written and recorded in lower Manhattan at a time when the city was hitting a creative peak. Waits' Beefheart obsession was well-bedded, and new influences such as Kurt Weill and Bertolt Brecht stalk the means streets of his new home. It was Waits' first album with Lounge Lizard's guitarist Marc Ribot, whose spidery lines hold the whole thing together. But Ribot is not the only guitarist on the album. NYC legend Robert Quine roughs up Downtown Train and Blind Love, the latter also featuring Keith Richards trying to top Waits in the gargling glass stakes. Unlike the sketchbook feel of *Swordfishtrombones*, *Rain Dogs* is more assured and balanced. All the different Waits are here: ol' timey weird Tom on Cemetery Polka, barfly Tom on Tango 'Til They're Sore, there's even a nod to old Troubadour Tom on the beautiful Time. While his previous album may have pointed the way, *Rain Dogs* – *NME*'s critics' Album Of The Year – was the destination.

Franks Wild Years (Island, ITW3, LP, 1987) **£30**

"A cross between *Eraserhead* and *It's A Wonderful Life*" was how Waits described this third instalment of his 'Island Trilogy'. Initially recorded as a soundtrack to a short-lived play Waits wrote with Brennan, which ran for three months in Chicago in 1986, the album was recorded with his touring band and released the following year. Aside from its subtitle – *Un Operachi Romantico In Two Act*s – the album hardly refers to its theatrical beginnings; in fact, four of the songs were not included in the play. Yet its vaudeville nature is never far from the surface, resulting in an album that's far more focused than its siblings, the characters more defined, the gear changes sharper. The "mutant James Brown" of Hang On St Christopher, the Vegas country of Yesterday Is Here, Waits' cracked falsetto – his "Prince voice", apparently – on Temptation, the wonky Weimar of Please Wake Me Up… the shapeshifting list goes on. Perhaps it was too much for his audience to take in one sitting, which could account for it being seen as the lesser of his mid-80s works. But time has been kind to *Franks Wild Years*, and with no footage of the failed play, it's the music – an abundance of riches – that remains.

Bone Machine (Island, 512 580, LP, 1992) **£150**

Soundtracks notwithstanding (to the concert film ***Big Time*** [Island, ITW 4, LP, 1988, **£25**] and Jim Jarmusch's **Night On Earth** [Island, 212 370, LP, 1992, **£50**]), the five years between *Franks Wild Years* and *Bone Machine* was – at the time – the longest gap between Waits records. Enough time for another stylistic change, maybe not as pronounced as that of the mid-80s, but still one that echoes in his work to this day.

Heavily influenced by the Waits family's move to rural Northern California, on *Bone Machine* percussion is king. Waits had discovered the joy of hitting things, particularly a "metal instrument" he called a conundrum, which he played with a hammer. This eccentric approach to rhythm underpins the album, upon which he hangs a sparse gospel blues, preoccupied with death, loss and a very Old Testament version of Armageddon.

The album opens with the bone-yard chain gang howl of Earth Died Screaming, Waits in truly terrifying voice. His spooked

falsetto is deployed on the funeral march of Dead In The Ground, while hissing maracas taunt a trapped wasp vocal on All Stripped Down. The bleakest moment is possibly Black Wings, a Johnny Cash via Leonard Cohen dustbowl blues vision of hell that's as atmospheric as it is terrifying.

That's not to say his sense of humour has deserted him – the ex-con wannabe movie star of Goin' Out West and the child's-eye view of adulthood, I Don't Wanna Grow Up, raise a smile while Who Are You, A Little Rain and Whistle Down The Wind' show that Waits still knows his way around a ballad. But for the most part, there's a scorched earth approach to *Bone Machine*, which made its Grammy win for Best Alternative Album in 1993 all the more surprising. Despite the bleakness, there was a ghost in Waits' *Bone Machine.*

Auto didact: Waits photographed by Anton Corbijn, New York, 1985

The Black Rider (Island, ILPS 8021, LP, 1993) **£150**

As befitting an album made between *Franks Wild Years* and *Bone Machine*, *The Black Rider* contains elements of both. Based on Carl Maria von Weber's 19th century folk opera, *Der Freischutz*, the 1993 stage presentation was directed by Robert Wilson and written by William Burroughs, with Waits supplying the music. It has the Brechtian theatricality of *Franks Wild Years,* and the clanking percussion of *Bone Machine*, but its saving grace is a selection of ballads including The Briar And The Rose and November.

Mule Variations (ANTI-, 6547-1, LP, 1999) **£30**

While it would be wrong to describe Waits' 13th studio album as 'commercial', it was certainly easier on the ear than *The Black Rider*. In the six years since that record Waits had hardly released any new music; instead he'd concentrated on raising his family. His stock was still high, with the Island compilation *Beautiful Maladies* introducing him to a whole new generation. He'd also changed record labels, moving to Anti-, a subsidiary of punk label Epitaph. Known best for Bad Religion, NOFX and The Offspring, it was the label's association with Fat Possum and that imprint's focus on obscure Mississippi blues artists that convinced Waits it was a home for him. A quarter of a century later, and he's still with them.

Mule Variations is an apt title, not just because Waits is known as 'the mule' by his family, but because the album doesn't reinvent, rather it refines. While the junkshop percussion of *Bone Machine* is present and correct, the carnival barker persona is mostly absent, as are the Jazz Bo barfly and the Brechtian archness. Instead, Waits leans into the blues and country to make one the most consistent albums of his career. The *Carnivale* weirdness remains in Big In Japan, The Eyeball Kid and What's He Building? and there are some great ballads: Hold On is Jersey Girl without the desperation, and Pony, House Where Nobody Lives and Picture In A Frame are even better. There's even a rickety take on hip hop, Filipino Box Spring Hog, which no one saw coming.

The album won Waits another Grammy, but wasn't the sole creative force here – it may be Waits name on the record but, of the 16 songs, 12 are co-writes with Brennan, still pushing forwards, albeit from behind.

Alice (ANTI-, 6632-1, LP, 2002) **£25**

Alice and *Blood Money* were released simultaneously, and the songs come from two further collaborations with Richard Wilson. This first set of songs date back to a 1992 production based on Lewis Carroll's *Alice in Wonderland* and *Through the Looking Glass*. They were demoed at the time though the tapes were stolen from Waits' car, and it would be another decade before he'd return to the songs. For *Alice* the play – which premiered in Hamburg before touring, winding up in New York – Waits and Brennan created a suite that can roughly be divided into two dramatic tropes: 'ballad' Tom are Alice's songs, while

'gruff' Tom is one of the cast of characters she encounters. That these characters aren't identified makes the narrative confusing – although Table Top Joe is almost certainly a very stoned Caterpillar. But if the songs tell a story, it's one hard to decipher – untethered from the source material, they effortlessly become part of Waits' extended world. Yet while there may not be any dwarves or lovesick sailors, there's still plenty of barking and dusty instrumentation. However, songs like Kommienezuspadt and Reeperbahn are anachronisms when placed alongside Flower's Grave and the beautiful title track. In fact, they're better suited to *Blood Money*, despite the songs being written almost a decade later. Curiouser and curiouser.

Blood Money (ANTI-, 6629-1, LP, 2002) **£25**

These songs were first heard in 2000 in Robert Wilson's production of Georg Büchner's tragedy, *Woyzeck*. Despite being recorded at the same time as *Alice* and with the same set of musicians, *Blood Money* is musically more varied, and lyrically cheerfully nihilistic, with

Photo: Anton Corbijn

Waits and Brennan gleefully mapping out the twisted world of the play. The pair wrote together, often in the theatre where Wilson was rehearsing. Unlike *Alice*, there's little of the pair's surreal wordplay or lyrical absurdity; instead, the songs seethe and rage, adding a previously unheard bitterness to Waits' palette, which would be carried over to 2004's *Real Gone*.

Despite the bleak worldview – God's Away On Business, apparently – there are moments of beauty on *Blood Money*. All The World Is Green creeps along a marimba backing overlaid with smoky clarinet, and there's stately blues on A Good Man Is Hard to Find. The album also features another Waits family member for the first time: instrumental Knife Chase has Casey on drums, who would become a staple on his father's records.

Real Gone (ANTI-, 6678-1, LP, 2004) **£30**

Waits' pendulum once again swings back from Europe to America for lyrical inspiration. Opener Hoist That Rag is one of several digs at the-then-incumbent POTUS, George W Bush. It seemed Waits no longer needed to invent crooks and lowlifes for his songs. Musically, the album's unsound foundations are rudimentary sampling, basic beatboxing and steam-powered hip-hop, creating, in Waits' words, a "cubist funk". A perfect description for the ramshackle noise made by returning players Ribot, Les Claypool, and Larry Taylor.

Waits' take on human beat-boxing starts off sounding like a man-sized cat coughing up a fur ball, and progresses to the growling of a demonic chain gang, particularly on Don't Go Into That Barn. But it's not just hip-hop that's drawn into Waits' orbit. *Real Gone* features funk (Metropolitan Glide), dub (Sins Of My Father), and turntablism courtesy of his son Casey (Top Of The Hill). Of course, each genre is mangled beyond recognition, but it's certainly a riposte to those who accuse Waits of only having two modes of expression.

Ballads are well represented by How's It Going To End, its backing vocals evoking a ghostly Ink Spots, and the country-tinged, haunted Trampled Rose (given a second life by Robert Plant and Alison Krauss's 2007 cover). The soldier writing home to his family, on Day After Tomorrow, would contemporaneously have related to conflict in Iraq. But its sentiment has echoed down the years.

Orphans: Brawlers, Bawlers & Bastards (ANTI-, 86677-1, 7LP, 2006) **£250**

The last 20 years of Waits' career have involved much consolidation, gathering lost songs and finishing old projects. The 2002 dual release of *Alice* and *Blood Money* was one example; another is the 56-song *Orphans*, a collection that "fell behind the stove while making dinner". To stretch that analogy, Waits has been obviously moonlighting as a Michelin-starred chef if the quality of his offcuts is anything to go by.

Thematically split into three – *Brawlers, Bawlers & Bastards* – the album gathers songs that had previously appeared on film soundtracks, compilations, and tribute albums, along with 30 never-before-heard tracks.

Brawlers is the vintage roadhouse Waits recognised by most of the populace, and features covers including Phil Phillips' Sea Of Love and Leadbelly's Ain't Going Down To The Well. *Bawlers* is the late-night boho balladeer who sold no records but is missed by fans of the Asylum years. But it's the *Bastards* segment that rewards closest inspection. All the curios are here: spoken-word, Brecht and Weill covers, Kerouac and Bukowski readings. And if terrifying kids with a version of Disney's Heigh Ho wasn't enough, Children's Story shows why Waits is unlikely to be invited on *CBeebies* any time soon.

Orphans stands as the best testament to Waits' enduring appeal and consistency. It also seems fitting that his *Best Of…* consists of the songs no one wanted – a Siamese-*Singles Collection,* maybe, or a graveyard *Greatest Hits.*

Bad As Me (ANTI-, 7151-1, LP, 2011) **£20**

In 2008, Waits undertook a rare tour, playing 13 sell-out shows in the US and 15 in Europe, to a rapturous reception. Raucous live album *Glitter And Doom*, is a record of the jaunt, and it's easy to see how this heavier take on his catalogue has informed *Bad As Me,* his first full album of new material for seven years. While devoid of new sonic experimentation, it's tempting to see it as a stylistic summary of his entire career. The supporting cast includes Marc Ribot, Keith Richards, Flea and Les Claypool but this time the songs seem to cleave closer to home.

Autobiography is anathema to Waits, yet *Bad As Me* is an album made up – mainly – of love songs that seem unusually specific. The rattling title track boasts that compatible sin can bind a partnership, while Kiss Me shares the secrets of a successful long-term relationship over a tinkling piano and minimal guitar, and Raised Right Men celebrates those who can balance domestic bliss with staying true to themselves.

It's not all odes to perpetual happiness. Hell Broke Luce throws in some of that righteous indignation. And Satisfied namechecks Jagger and Richards, while the latter scratches away at his guitar in the background. On Last Leaf, Richards and Waits duet like two old friends at closing time. Closer New Year's Eve feels of a piece with The Pogues' A Fairy Tale Of New York and throws in some Auld Lang Syne for good measure.

The 12 years since *Bad As Me* have been the longest gap in his recording career, yet according to his long-time Irish music agent Paul Charles, Waits has been "writing again". A series of odd animations voiced by Waits have appeared online. Hopefully, it won't be too long before we find what he's been building in there. RC

Personally overseen by Tom Waits and Kathleen Brennan, Waits' spectacular middle-period albums – released on Island Records between 1983 and 1993 – have been newly remastered from the original tapes and are reissued on vinyl and CD via Island/ UMe in September and October.

All albums were mastered by Chris Bellman at Bernie Grundman Mastering under the guidance of Waits' long-time audio engineer, Karl Derfler. **Swordfishtrombones** ***was sourced from the original EQ'ed ½" production master tapes while*** **Rain Dogs, Franks Wild Years, Bone Machine** ***and*** **The Black Rider** ***were sourced from the original ½" flat master tapes. Bellman meticulously transferred the tapes then remastered the audio in high resolution 192 kHz/24-bit. The lacquers for all titles were cut by Alex Abrash at AA Mastering.***

Forty years to the day since the release of **Swordfishtrombones** ***– 1 September – that album, along with*** **Rain Dogs** ***and*** **Franks Wild Years,** ***will be reissued, while a month later*** **Bone Machine** ***and*** **The Black Rider** ***will be made available again. In addition to the CD and black vinyl versions, coloured vinyl variants will be available from Waits' official web shop and UDiscover Music.***

The 'Island Trilogy' have been out of print since their initial release, while **Bone Machine** ***and*** **The Black Rider** ***have never been on vinyl outside of Europe. With prices for originals well into triple figures, this series will be welcomed by diehards and newcomers alike.***

RELEASES FROM SECRET RECORDS

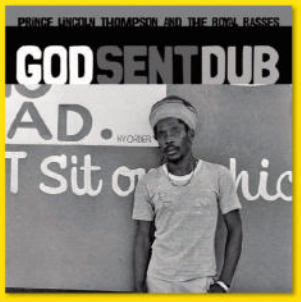
SHAM 69
Soapy Water And Mr Marmalade
SECCD299 / SECLP299

JAH THOMAS PRESENTS
The Highest Grade / Various Artists
BSRDLP861

THE FARM
Altogether Now - Live
SECLP265

HAZEL O'CONNOR
Live In Brighton
SECLP266

GEORGE ANDERSON
Story So Far
SECCD298



PRINCE LINCOLN
God Sent Dub
BSRLP842 / BSRCD842

MICK ROSSI
All The Saints
BSRLP842

THE FALL
Futures And Pasts - Live
SECDLP294

THE MEMBERS
Alive
SECLP292 / SECDP292

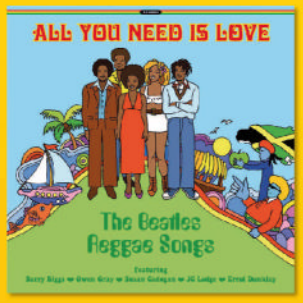
PETER & THE TEST TUBE BABIES
Keep Britain Untidy - Live
SECLP268

SECRET AFFAIR
Time For Action
SECLP261R

RED EXPRESS
59th Street
SECCD300

AMERICA
Live At Goodbye Summer '71
BT5026

JUNIOR SOUL
Sings For The People
BSRLP863



BEATLES REGGAE SONGS
All You Need Is Love
BSRLP848

MICHAEL CHAPMAN
Journeyman - Live On The Tweed
CRESTLP115

MICK ROSSI
Gun St.
SECCD293 / SECLP293

THE MAGNIFICENT SEVEN
The Magnificent Seven
SECCD293

THE SMOKE
It's A Smoke Thing
BT5008P

JACKSON C. FRANK
My Name Is Carnival
CRESTLP119

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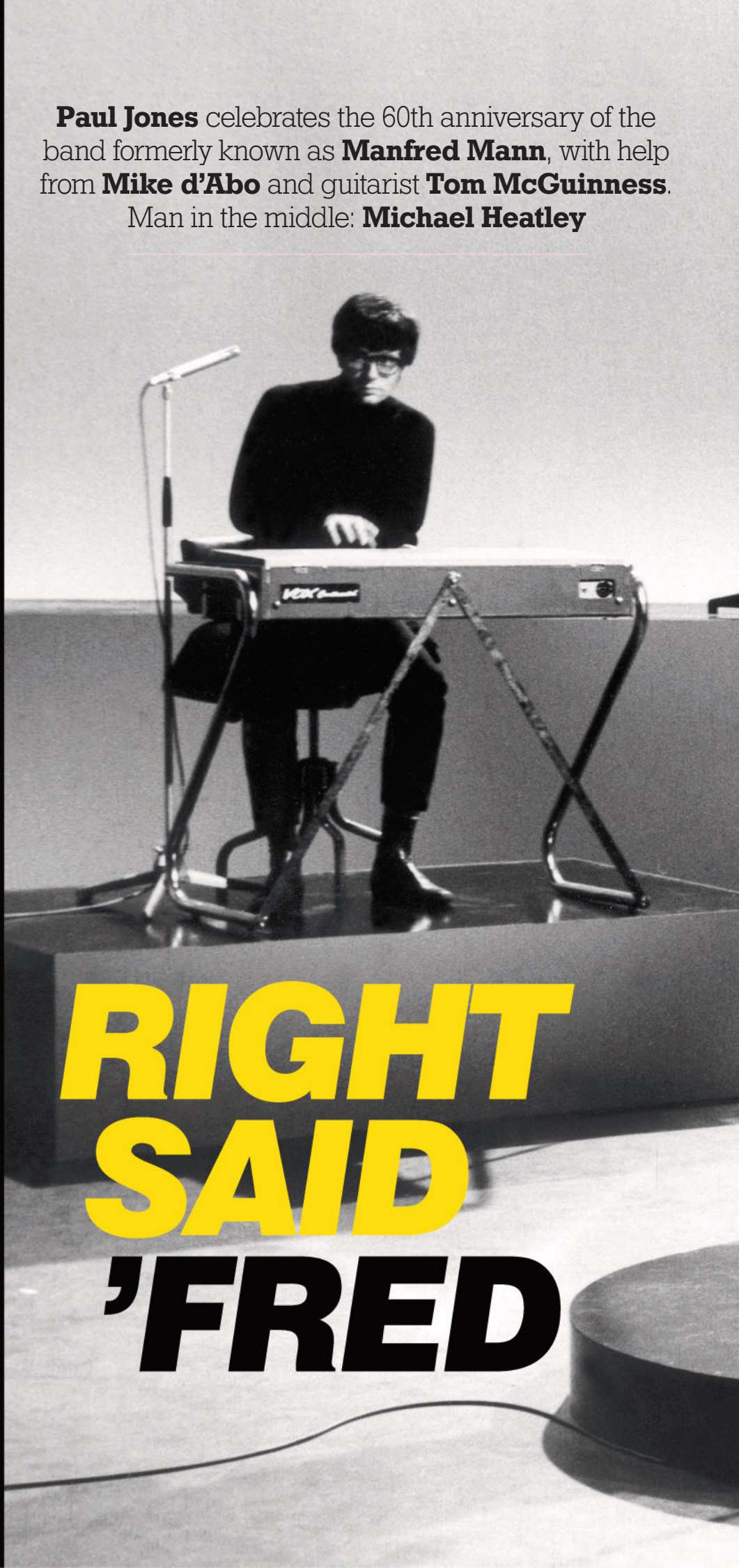
RIGHT SAID 'FRED

Paul Jones celebrates the 60th anniversary of the band formerly known as **Manfred Mann**, with help from **Mike d'Abo** and guitarist **Tom McGuinness**. Man in the middle: **Michael Heatley**



Manfred Mann are one of those 60s bands whose second life has lasted much longer than their first. Formed in 1962, they failed to see out the decade – yet a reunion on guitarist Tom McGuinness's 50th birthday in 1992 saw them reborn as a popular heritage act. They're unique in featuring both of their lead singers, Paul Jones (1962-66) and Mike d'Abo (1966-69), as well as McGuinness and, until recent hearing issues, drummer-keyboardist Mike Hugg.

They'll be hitting the road in the UK in September for their *60th Anniversary Tour*, and McGuinness admits he enjoys it more now than in the Manfreds' heyday. "I got into being in a band to play music live, not to make records," he says. "We are able to indulge in a little bit of blues, a little bit of jazz and a lot of hits, which is what the package will be when we go out this Autumn."

Manfred Mann's early success was based on Jones' boyish good looks and a string of blues-based hit singles. The introduction of d'Abo saw them move to pop-based fare and score worldwide in 1968 with the definitive version of Bob Dylan's Mighty Quinn, but they remained wedded to the 7" vinyl format and recording songs from outside writers. The combination of these factors hastened their demise – but their classic pop songs still strike a chord with audiences of all ages six decades on.

The band began life as the Mann-Hugg Jazz Quartet, led by keyboardist Manfred Mann and featuring Mike Hugg. A name-change to the Mann-Hugg Blues Band indicated a shift in direction, while a further re-christening came at record-label EMI's request when Paul Jones (born Paul Pond) joined the titular duo as lead singer/harmonica player; Dave Richmond (bass) and Mike Vickers (guitar, sax) made up the quintet.

"My expectation was that we would have a reasonably successful band along the lines of Alexis Korner's Blues Incorporated," Jones tells *RC* from a spring cruise-tour in the States. "That expectation was exceeded within a year."

No one liked Manfred Mann as a band name, not least the publicity-shy individual himself, but over the years Manfred would establish himself in the role of spokesman and leader. His decision not to participate in the 1992 reunion and continue with his progressive Earth Band (see panel) led to the reformed 60s band being diplomatically dubbed the Manfreds.

Third single and debut hit 5-4-3-2-1 was penned by Jones, Mann and Hugg for use as the theme tune of TV's *Ready Steady Go!* and unsurprisingly soared into the UK Top 5 in early 1964. But when the follow-up, Hubble Bubble (Toil And Trouble), only got to No 11, producer John Burgess decided to look outside for material. Long-serving guitarist Tom McGuinness was now on board, initially on bass.

"When I was in the Roosters," McGuinness explains from his Cambridgeshire

The classic line-up circa 1964: Manfred Mann, Paul Jones, Mike Hugg, Mike Vickers and Tom McGuinness

Different directions (l-r): Mike Vickers, Tom McGuinness, Manfred Mann, Paul Jones and Mike Hugg, circa 1964

home, "we played support to Manfred Mann at the Marquee. Although I enjoyed it, it wasn't exactly what I wanted to do. It was blues and jazz-based… I wanted to be in the Stones or The Yardbirds."

Their first album, *The Five Faces Of Manfred Mann*, emerged later that year and was basically their stage act committed to tape. With future BBC radio presenter Jones' harmonica to the fore, its song choice and performance aligned them with the blues boom. Jones considers their musical contemporaries "The Rolling Stones and The Animals, I suppose. I didn't consider the Manfreds less credible than the UK blues mainstream because we were *in* the UK blues mainstream; with a weekly residency at the Marquee, and people like John Mayall, Eric Clapton and Steampacket supporting us, credibility was not a problem."

Yet Manfred Mann continued their schizophrenic singles success with, mostly, covers of US hits. The first was The Exciters' Do Wah Diddy Diddy, a track from their live set that, ironically, hadn't been going down well live. "We played it to John Burgess," McGuinness recalls, "and one of us, it might have been me, said we're thinking of dropping it. John said it was a hit, and he was right. We then plundered Paul's record collection for the next four singles!"

The hits kept on coming with Sha La La, Come Tomorrow and Oh No, Not My Baby. The exception was Pretty Flamingo, an unknown song Burgess offered the band which Paul Jones initially refused to sing. It went to No 1, their second UK chart-topper after Do Wah Diddy Diddy. Nevertheless, the band's relationship with producer and label still rankles the singer. "If I could go back, we would have stood up to John Burgess and the might of EMI Records to assert our right to be taken seriously as songwriters as well as musicians."

To prove the point, Jones cites The One In The Middle, which he wrote for The Yardbirds but Manfred Mann ended up recording. "EMI had decided they wouldn't put out any song written within the group as a single, so they put it out as the title track of an EP which not only went to No 1 in the EP charts but also No 6 in the *New Musical Express* singles chart."

He reflects that the records "were a fair reflection of our performances, [because] during my time in the band [late '62 to mid-'66] the Manfreds were more of a live phenomenon. Recording sessions were shoehorned into days when we didn't have a gig, or [one that] could be easily reached from Abbey Road."

A typical Manfred Mann gig in Cambridge in early 1965 saw them topping the bill over The Yardbirds, Jimmy James and the Vagabonds, Paul & Barry Ryan, The Scaffold and The Mark Leeman Five. Two shows were played, a matinee at six and the main event at 8.15. "Everybody got 20 minutes if they were lucky!" McGuinness recalls.

He remembers seeing Bob Dylan perform If You Gotta Go, Go Now on television. "Manfred and I both said, 'That's a hit single,' but Paul was less happy that we were moving further away from black music, the core of the repertoire. It would have been No 1 if not for Ken Dodd and Tears…"

When his ambition to be an actor and all-round entertainer led to Jones handing in his notice in 1965, EMI opted to retain him and let Manfred Mann move to the Fontana label. Mike d'Abo was headhunted as replacement after his Band Of Angels happened to appear on the same television show as the Manfreds. "Mike Vickers had left," he explains, "and the deal was that once they found a replacement for Paul, he would be free to follow a solo career. He assumed it would be weeks or months – it was nearly a year!"

Away from the centre-stage spotlight, Klaus Voormann replaced short-lived bassman Jack Bruce, the latter on his way to Cream. "I loved having Jack in the band," says Jones, "especially when we sang together on things like Leadbelly's Black Betty."

So previously little-known Old Harrovian d'Abo suddenly found himself fronting a hit act, a break he still appreciates. "They were taking a chance. I was on £50 a week, and I remember saying

"WITH PEOPLE LIKE MAYALL AND CLAPTON SUPPORTING US, CREDIBILITY WAS NOT A PROBLEM"

'Can I have £100?' The solicitor said, 'Michael, you don't realise what a risk we are taking. Manfred Mann might sink without a trace now that Paul Jones has gone. We have no idea what the future might bring, so we can't pay you more than £50.'" (Tellingly, his predecessor's reading of the situation was "that Manfred Mann would inevitably continue without me, and that *I* was the one taking a chance".)

In retrospect Mike d'Abo believes the seeds of Manfred Mann's demise had already been sown by ignoring the burgeoning albums market. "By the time I joined, this obsession of "keep having the hits and paying the mortgage" [meant] I was forced to prance around singing little pop ditties. Which was not what I wanted to do – but I was so grateful for the opportunity, the limelight, there was no way I was going to complain."

The success of If You Gotta Go, Go Now in late 1965 encouraged Manfred Mann to persevere with Bob Dylan as a source of material. The d'Abo-fronted band registered their first Top 10 entry in the summer of '66 with Just Like A Woman, while Mighty Quinn went all the way to No 1 in early 1968 as well as making the US Top 10. But, as d'Abo reveals, it very nearly didn't happen.

"It was lying on the shelf. It was originally called Quinn The Eskimo. We made a recording of it, and I said to Manfred, 'I think we should pursue the song' and he said, 'No, it needs brass.' One day the head of Mercury Records, Lou Reizner, said, 'We desperately need another single for America, have you got anything?' I said, 'Come round to dinner, I'll see what I can pull out.'

"I dug out an acetate of us playing Quinn The Eskimo and he said, 'My God, that's a No 1 hit.' I said, 'I agree with you, but Manfred won't have it.' The next day I arranged a summit conference for him and high-powered people and they agreed it was a No 1. The only thing was that my record deck was running a little fast; when you put it up a semitone it perked it up."

To d'Abo's surprise, a tour of America failed to follow despite the Stateside success of Mighty Quinn (they'd enjoyed a US No 1 four years previously with Do Wah Diddy Diddy, but had only toured once). "We didn't seem to see the bigger picture. Before I joined, a former manager had landed them in hot water with the taxman, so I was constantly reminded, 'No, we've got to put money aside for tax.' America was ready for something… I guess our records were too safe."

Through a lack of self-confidence, d'Abo failed to push his own songs to the band: consequently, his two biggest successes as a writer, Handbags And Gladrags and Build Me Up Buttercup, were hits for Chris Farlowe and The Foundations, respectively. The former was cut by Manfred Mann for Brian Matthew's BBC radio show but never released: d'Abo is happy it wasn't, now feeling his voice lacked the maturity to make it the standard it has since become in the hands of Rod Stewart and, latterly, Kelly Jones.

MANN OVERBOARD!

Manfred's fame-averse philosophy

Soiled out – Mannfred Mann's Earth Band in 1978 (l-r): Chris Slade, Dave Flett, Pat King, Chris Thompson, Manfred Mann

Manfred Mann, born Manfred Lubowitz in Johannesburg in 1940, has been leading his progressive Earth Band since 1971, turning down participation in the Manfreds' reunion. Now living in Sweden, the reclusive musician expressed his musical philosophy and attitude to fame to Michael Heatley.

"[Looking back] is of no interest to me at all," he says. "I've done that; why am I doing it again? I'm not trying to make a big deal of moving forward but it's a natural thing.

"I figured out that, when I was 18, I wanted to be a musician, but… the role models were Oscar Peterson, Errol Garner, Bill Evans, Miles Davis, and I just wasn't good enough. I never really thought I'd succeed at it. I never had any real confidence.

"In popular music, the best musicians don't always make the best music. I don't know if [Manfred Mann] were the best musicians. Jack Bruce was pretty great but the rest of us weren't… We were better than some and worse than others.

"It was a conscious decision with Chapter Three to turn our back on what we'd been doing [with Manfred Mann]. We had a 'go for it' vibe… but we had too many anti-pop rules. No guitar, we had to write our own songs. It was actually a straitjacket: we went from one to another.

"I haven't had so much success in my life that I can run from it. Certainly in the 60s I wanted to run sometimes. But that was fame. That was being recognised in the street, that was different from success. I never liked that."

"WE KEPT TOURING, WE KEPT WORKING, THEN WE ACTUALLY HAD A NO 1 RECORD"

Mann found brief, brilliant Stateside fame in 1977 when his Earth Band topped the US singles chart with Blinded By The Light.

"Up 'til then we always wanted to break America," Manfred explains. "We kept touring, we kept working, then we actually had it, a No 1 record. We went round America for six weeks and I came back with $1,500 in my pocket – on a No 1 record! People booked us out in halls that were too big, the costs were too high. I couldn't see the point unless we had a series of hits and broke the market. We didn't."

The eyes have it: Manfred Mann making a spectacle of themselves, circa 1965

Recording outside material may have been a weakness, but the Manfreds were adept arrangers. One song that proved the point was My Name Is Jack which came from *You Are What You Eat*, a cult hippie movie backed by Dylan's manager, Albert Grossman. "It was long and complex," d'Abo explains. "We shortened a lot of little bits, as we did with lots of our records like Ha! Ha! Said The Clown and Fox On The Run." Conversely, final hit Ragamuffin Man was a very simplistic two-chorder that Mann and d'Abo gave a much more interesting chord sequence.

Tellingly, 1966's *Mann Made Hits,* a UK No 11 album, was a compilation: subsequent long-players were, in d'Abo's words, "just B-sides and failed singles. And that's another reason why Manfred Mann doesn't have the prominence in the 60s Hall Of Fame because The Who, Kinks, Stones and Beatles sold millions of albums. We became more and more of a singles band, a pop band that sold hugely in Europe. That's the way the story went." Another compilation, the TV-promoted *Semi Detached Suburban*, made No 9 in 1979 amid new wave and disco, proving the songs' enduring power.

"When Mike came in," McGuinness opines, "we moved further away from blues and jazz and became much more of an out-and-out pop group. Which was successful as a formula but unsatisfying as a long-term project. We were conscious there was a different market out there for the album, and I was very envious of bands like Traffic who were able to make that leap from hit singles to hit albums. We never managed that."

Fast forward to 1992 and the re-formation, which featured McGuinness, Jones, d'Abo, Mike Hugg and Mike Vickers. The first three named are still present and correct and, God willing, will be onstage in September when the Manfreds kick off their 60th anniversary tour in Basingstoke. The initial one-off concert at London's Town & Country Club 31 years ago featured all the bands McGuinness had graced: the Manfreds, McGuinness Flint (plus spin-off Gallagher & Lyle) and the Blues Band, an outfit formed by Tom, Paul and singer-guitarist Dave Kelly in 1979 to play London pubs, which took on a life of its own.

"THE SMALL FACES WERE ALL CUT FROM THE SAME CLOTH. MANFRED MANN WAS A DIVERSE BUNCH WITH DIFFERENT BACKGROUNDS"

So, the story that seemed to have ended in 1969 when Manfred Mann and Mike Hugg launched Chapter Three to pursue their jazzier inclinations, continues. The band's diversity has, says d'Abo, proved both a blessing and a curse. "I was from a rock'n'roll/pop background. Manfred and Mike were pure jazz – Coltrane, Mingus, Brubeck, that was their bag – and Paul brought Tom in because they both had a love of the blues. So, there were all these musical idioms at work.

"When I used to hang around with the Small Faces at Immediate, they were all cut

Modern Manfreds: Mike d'Abo (second left) joins McGuinness (third left) and Jones (second right) in their 2018 line-up

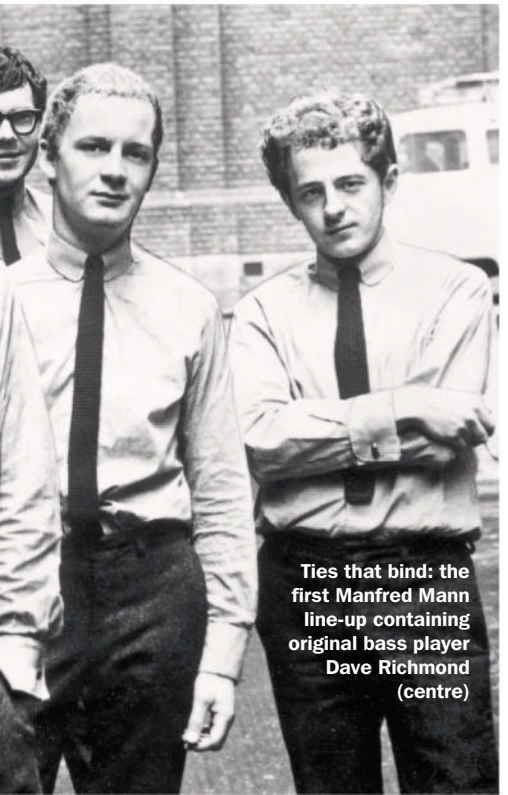
from the same cloth, musically and background-wise," d'Abo continues. "Manfred Mann was such a diverse bunch of people with different political views, diverse backgrounds. All that was what made Manfred Mann unique. It had positive sides; it had a few down sides – but without Manfred Mann I wouldn't have the career I've had."

McGuinness, too, appreciates the Manfreds' second act. "After we stopped doing the clubs and started the package tours, we were just playing for half an hour maximum, top of the bill. Now we go out as the Manfreds, play smaller theatres but play the whole evening."

For Paul Jones, "Our more-or-less biennial tours have provided continual joys, none greater than when we were joined recently by Georgie Fame – but this autumn's tour will be just us, celebrating 60 years! I can see no reason to call a halt to such fun and fulfilment."

To paraphrase a 1963 single title, Why Should They Not? RC

The Manfreds **60th Anniversary Tour** *begins on 21 September: details at www.themanfreds.com. A compilation,* **Hits From The Sixties***, with cover art by Klaus Voormann, will be released on the band's Umbrella label to coincide.*



Ties that bind: the first Manfred Mann line-up containing original bass player Dave Richmond (centre)

MANFRED MANN SELECT UK DISCOGRAPHY

By Lois Wilson

SINGLES

63	HMV POP 1189	**Why Should We Not/Brother Jack** (7")	£30
63	HMV POP 1225	**Cock-A-Hoop/Now You're Needing Me** (7")	£20
64	HMV POP 1252	**5-4-3-2-1/Without You** (7")	£7
64	HMV POP 1282	**Hubble Bubble (Toil And Trouble)/I'm Your Kingpin** (7")	£8
64	HMV POP 1320	**Do Wah Diddy Diddy/What You Gonna Do?** (7")	£2
64	HMV POP 1346	**Sha La La/John Hardy** (7")	£6
65	HMV POP 1381	**Come Tomorrow/What Did I Do Wrong** (7")	£2
65	HMV POP 1413	**Oh No Not My Baby/What Am I Doing Wrong** (7")	£6
65	HMV POP 1466	**If You Gotta Go, Go Now/Stay Around** (7")	£6
65	HMV 7TEA 2124	**There's No Living Without Your Loving/Tired Of Trying, Bored With Lying, Scared Of Dying** (demo-only EP sampler) (7")	£30
66	HMV POP 1523	**Pretty Flamingo/You're Standing By** (7")	£2
66	HMV POP 1541	**You Gave Me Somebody To Love/Poison Ivy** (7")	£12
66	Fontana TF 730	**Just Like A Woman/I Wanna Be Rich** (7")	£6
66	Fontana TF 757	**Semi-Detached, Suburban Mr James/Morning After The Party** (7")	£2
67	Fontana TF 812	**Ha! Ha! Said The Clown/Feeling So Good** (7", p/s)	£8
67	Fontana TF 828	**Sweet Pea/One Way** (7")	£10
67	Fontana TF 862	**So Long, Dad/Funniest Gig** (7")	£7
68	Fontana TF 897	**Mighty Quinn/By Request - Edwin Garvey** (7")	£2
68	Fontana TF 908	**Theme From Up The Junction/Sleepy Hollow** (7", p/s)	£18
68	Fontana TF 943	**My Name Is Jack/There Is A Man** (7")	£2
68	Fontana TF 985	**Fox On The Run/Too Many People** (7")	£2
69	Fontana TF 1013	**Ragamuffin Man/A 'B' Side** (7")	£8

EPS

64	HMV 7EG 8848	**MANFRED MANN'S COCK-A-HOOP WITH 54321** (7", p/s)	£25
65	HMV 7EG 8876	**GROOVIN' WITH MANFRED MANN** (7", p/s)	£20
65	HMV 7EG 8908	**THE ONE IN THE MIDDLE** (7", p/s)	£10
65	HMV 7EG 8922	**NO LIVING WITHOUT LOVING** (7", p/s)	£18
66	HMV 7EG 8942	**MACHINES** (7", p/s)	£25
66	HMV 7EG 8949	**INSTRUMENTAL ASYLUM** (7", p/s, with Jack Bruce)	£25
66	HMV 7EG 8962	**AS WAS** (7", p/s)	£25
66	Fontana TE 17483	**INSTRUMENTAL ASSASSINATION** (7", p/s)	£12

ALBUMS

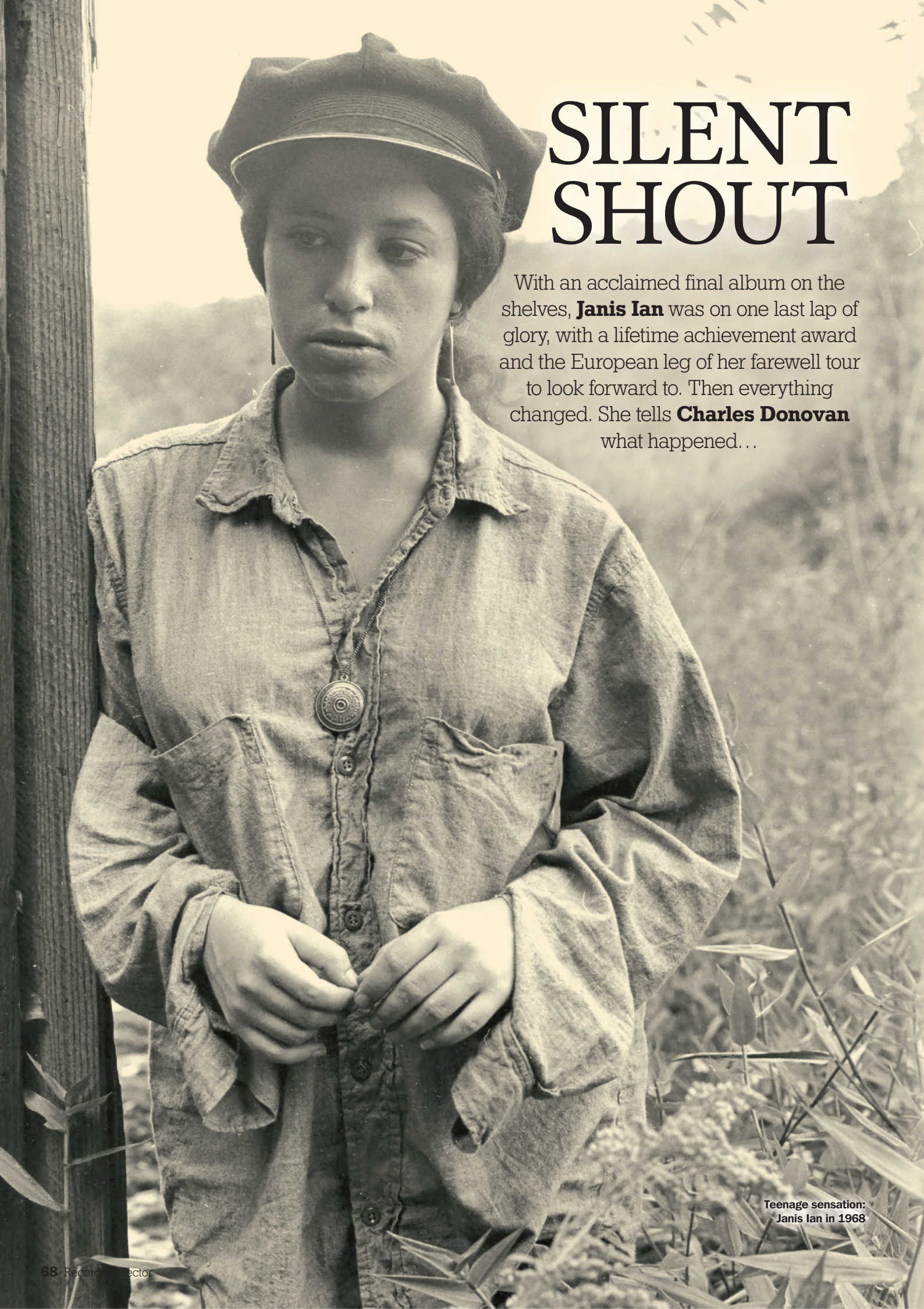
64	HMV CLP 1731	**THE FIVE FACES OF MANFRED MANN** (LP)	£60
64	Odeon PCLP 1731	**THE FIVE FACES OF MANFRED MANN** (LP, export issue gold/red Odeon sticker on cover)	£90
65	HMV CLP 1911	**MANN MADE** (LP, mono)	£30
65	HMV CSD 1628	**MANN MADE** (LP, stereo)	£40
66	Fontana TL 5377	**AS IS** (LP, 'alcove' cover, mono)	£20
66	Fontana (S)TL 5377	**AS IS** (LP, 'alcove' cover, stereo)	£30
66	Fontana (S)TL 5377	**AS IS** (LP, 'locomotive' cover, mono/stereo)	£60
68	Fontana (S)TL 5460	**UP THE JUNCTION - ORIGINAL SOUNDTRACK RECORDING** (LP)	£50
68	Fontana TL 5470	**MIGHTY GARVEY!** (LP, mono)	£25
68	Fontana (S)TL 5470	**MIGHTY GARVEY!** (LP, stereo)	£15

SELECTED COMPILATIONS

66	HMV CLP 3559	**MANN MADE HITS** (LP)	£35
67	HMV CLP 3594	**SOUL OF MANN** (LP, mono)	£50
67	HMV CSD 3594	**SOUL OF MANN** (LP, stereo)	£70
68	Fontana SFL 13003	**WHAT A MANN** (LP)	£20
71	Philips 6382 020	**THIS IS... MANFRED MANN** (LP, stereo)	£3

SELECTED REISSUES

70	Fontana 6852 005	**UP THE JUNCTION – ORIGINAL SOUNDTRACK RECORDING** (LP, reissue)	£25
19	East Central One RADLP1	**RADIO DAYS VOL 1: THE PAUL JONES ERA LIVE AT THE BBC 64-66** (2xLP)	£20
19	East Central One RADLP2	**RADIO DAYS VOL 2: THE MIKE D'ABO ERA LIVE AT THE BBC 66-69** (3xLP)	£20



SILENT SHOUT

With an acclaimed final album on the shelves, **Janis Ian** was on one last lap of glory, with a lifetime achievement award and the European leg of her farewell tour to look forward to. Then everything changed. She tells **Charles Donovan** what happened…

Teenage sensation: Janis Ian in 1968

There's a passage in Janis Ian's 2008 memoir, *Society's Child*, that is unforgettably stark. It comes in the late 80s when, having survived childhood fame, psychological collapse at the end of her teens and an abusive marriage at the height of her 70s comeback, she discovers that, through the fraud of an accountant, she has lost everything, along, seemingly, with any possibility of being solvent again.

Her properties are sold, her equipment, pianos and most guitars. Her royalties go straight to the IRS, and she can't tour. She goes from wealth to penury in a split second and, just when the IRS show clemency and permit her a bank account, provided the balance doesn't exceed $1,500, they swoop in for that jackpot, too. Then her tawdry rented room above a car park is burgled.

"I have never been so depressed in my life. I hung up the phone and leaned against the wall, trying not to cry. I'd been a fool to think I could turn things around. I couldn't. I'd stay where I was, watching drunks careen through the parking lot all night long. I'd fall asleep to the sound of lovers arguing in their cars while the radio blared. I'd stay in this cheap furnished room, with the couch full of holes, and the carpet that would never look clean again, until the day I died.

"I sank to the floor and sat there for a long time, staring at nothing. Everything was gone. I'd never own a piano again. And where was I going to get rent money? I'd have to sell my remaining instruments, if anyone would buy them. What a loser I was. My mother's health continued to deteriorate, and I couldn't even afford to visit her. My father was working three jobs; he had nothing to spare. My brother and his wife were raising three sons; their cupboard was bare.

"Life was over. Why bother going on?"

A page or two later, she notes, "The chance of my having another recording career was lower than my getting struck by lightning."

Yet not only did she buck those odds (though not before nearly dying of septicaemia and suffering chronic fatigue and aphasia) with a Grammy-nominated comeback album, *Breaking Silence,* in 1993, but the gentler, less mercurial success she's enjoyed since then is, in some ways, a better fit for her constitution than the frenzies and flashbulbs of her 60s and 70s peaks.

But now, at 71, she faces another unforeseen loss. You'd have thought that someone who's stacked up such a number of strange, unbidden ordeals would be due an indefinite grace period; after all, this is someone who, before her childhood was over, had endured verbal abuse, death threats and being spat at in public when her first single, touching on interracial love, became a hit. But life seems to have had other plans.

"I got sick in May of last year, not covid I hasten to add, and had to postpone two or three shows," she apprises *RC* from her home in Anna Maria Island, Florida, sounding warm and agile-minded. She's in her pyjamas, she tells me, sitting in her open-plan kitchen-cum-living room, where an old Gibson hangs on the wall along with a letter from Joan Baez, a signed Billie Holiday recording, bookshelves, and assorted artworks. "I kept feeling like there was something wrong," she continues. "I went to a couple of ENTs and they said, 'Well, it looks like it's laryngitis, take it easy' and I did.

"EVERY TIME I SANG, I JUST SOUNDED WRONG"

But every time I tried to sing, I just sounded 'wrong' and I finally started pushing people and got the name of a specialist and went to see him in August. He sent me to an otolaryngologist, an ultra-specialist."

By now it was September 2022, and the farewell tour was due to recommence in one month. Tests were run, including film of Ian talking, singing, and making noises. The results showed scarring on her vocal cords. "Nobody's 100 per cent certain how it happened," she says. "It's not to do with singing badly. At some point, one of my vocal cords ruptured and then formed scar tissue to protect itself."

Following the diagnosis came an agonising three days in which all kinds of ideas were discussed for salvaging the tour. "The plan was for me to work with a speech therapist and see if I couldn't learn to work around it. And she was very honest with me when I asked her if I would ever be able to have my voice back. She said, 'No.' The otolaryngologist also said that, no, I wouldn't. When I consulted the ENT, he said that I might. There were two treatment options and neither one really works. He said that I might buy myself a show or maybe part of a tour but ultimately was going to be back where I was."

The decision was made not to press ahead, Ian concluding that, even if she managed to get through a show, the threat of losing her voice at any given moment would be too excruciating.

"Cancelling just one show," she goes on, "leaves an artist like myself pitifully depressed, with this horrendous feeling of having let everyone down, even if it's not our fault. There's still the feeling that not only have you let down the promoters who have lost money and the fans who've lost time and anticipation, you've somehow let down your talent. It's a horrible feeling. I can't even begin to describe it – it makes you feel useless. Of course, I keep telling myself that I'm not useless. I'm a writer first, this is not that big a thing. But these last two tours – the tour of the US in the fall and then the tour of the UK, Europe, Scandinavia, Ireland in the Spring of this year – they were also going to be my chance to have a really good time because I'd be seeing all my friends. Paul Fenn [Asgard], my agent, was planning three shows a week and four days to travel and see friends. And because it was my final tour, I would be making even better money, so it was a chance to stockpile."

If there's one thing Ian can call on, though, it's fortitude – an attribute that has seen her through the ups and downs of a career that started in the mid-60s when she was 14. Born in 1951 to a family of highly musical, second-generation Jewish émigrés whose progressive political leanings prompted the FBI to open files on them, Ian moved with her parents from New Jersey to Manhattan in the early 60s. By the age of 16, she was a national star, but one confronted by the ugliest sentiments the public had to offer, her gigs sometimes interrupted by torrents of invective and shouts of "n***er lover!" In 1967, her first single had become a hit more than a year after its initial release. Society's Child, produced by Shadow Morton, would have secured Ian a place in rock history had it been all she ever did. Inventively arranged mid-tempo folk-rock, it was sung from the viewpoint of a young white girl capitulating to the racism of others (and, by extension, her own) by breaking up with her black boyfriend. The single's success led to a national furore – Ian immediately became a hate figure for racial segregationists who routinely abused her in public and disrupted concerts.

Society's Child was the opening salvo in Ian's four-year tenure with Verve Records, during which she issued an album annually. They were strikingly diverse pieces of work. The debut featured an array of wise-beyond-her-years standouts, including Mrs McKenzie, a kind of Mother's Little Helper with more sophisticated chord progressions, and Hair Of Spun Gold, the folk lament of a teenage mum. It's a shame so little has been done with her

Photos: Peter Cunningham; Beth Gwinn

Child to woman: Janis Ian in 1966 on the release of breakout hit Society's Child and (inset) at the start of a consistent run of hit albums in 1974

Verve catalogue – while the first album, 1967's *Janis Ian*, was the bestseller, Ian improved with each release, culminating in a collaboration with producer Charlie Calello for 1969's *Who Really Cares*. Calello had worked with Laura Nyro the previous year (Ian and Nyro had first crossed paths earlier in the decade as pupils at New York's High School of Music and Art). He emphasised Ian's gleaming, jazzy, soulful side. But the album sank without trace and when conversations turned to the follow-up, Verve wanted Ian to move into easy-listening and stop recording her own songs. She walked away.

It took therapy to make sense of her whirlwind adolescence and start putting the pieces back together. She relocated to Philadelphia and then LA, recording *Present Company* for Capitol Records in 1971. Though singing jingles helped keep body and soul together, she eventually moved back in with her mother in New York. An audition for Columbia Records was a humiliating disaster – an impassive Clive Davis barely made eye contact or acknowledged her presence before walking out. But then, by a circuitous route with an Australian company, Ian ended up on the label in 1974, just as Davis was being shown the door. Then, just as she turned 23, the blockbuster period of her career began with a series of landmark albums including *Stars*, *Between The Lines*, *Miracle Row*, and *Night Rains* and a US No 3 single, 1975's evergreen ballad of adolescent heartache, At Seventeen. The albums reintroduced her as a sophisticated writer with command over multiple pop styles, whose songs had that magical quality of allowing themselves to be patinated by the circumstances and feelings of the listener.

Five were reissued on vinyl by Sony in 2018, a project reuniting Ian with the late Brooks Arthur, possibly the producer with whom she had the most congruent musical connection.

But now it's gone; a singing voice that started out likeable but quite reedy in adolescence and then blossomed into something feathery and winsome, with subtle, jazz-inspired phrasing that set her apart from the 70s singer/songwriter pack. In the face of loss, though, there are gains. Ian's archive, dating back to her grandparents' immigration paperwork and encompassing clothing, journals, tax returns, financial statements, memorabilia, correspondence, videos and more, has been transported to Berea College in Kentucky.

"It's literally everything," she says. "I gain nothing – I don't even get a tax break – but my one condition was that the archives be open to the public and online." Her description of the planned exhibition reminds me of the V&A's *David Bowie Is* (2013). The two artists share some traits, being early adopters of computers (Ian bought her first IBM in 1983) and the internet. "Though Bowie used it in a very different way," Ian notes. "I was aware of it in the 80s and I saw its potential as a social gathering and an educational force. I think Bowie really explored its potential for art, David Byrne as well, seeing it as a place where you could construct things, deconstruct them, put them out with lightning speed the way Prince personified."

There's also a Grammy-nominated album, *The Light At The End Of The Line*. Some of its sparsely arranged, emotionally direct songs reunite her with the piano. Though today her style is more economical, in the 70s and 80s, she was a flamboyantly dexterous pianist, duetting with Chick Corea for 1979's Jenny (Iowa Sunrise). The new songs touch on matters ranging from immigration (Stranger) to her real-life friendship with Nina Simone (Nina).

Ian has often done her best work from a place of discomfort, of asking herself, "Can I say that? *Should* I say that?" The ability to tolerate tension and ambivalence in the creative process resulted in key songs such as Society's Child and Pro-Girl in the 60s, the perennials Stars and At Seventeen the decade after, and brutally frank album tracks, including 1974's anti-Vietnam-War piece, Dance With Me.

Fast forward to 2022 and Ian went through something similar creating Resist, the new album's anti-misogynist show-stopper. It's abrasive and tightly coiled, with a formidable spirit and pithy, sardonic rhymes. "It was hard to write because a lot of the lines made me uncomfortable," she admits. "'Carve out between her legs so she can't come'. That's an uncomfortable line. Yet every time I tried to put something else there, it didn't work."

The song is all the better for being so unexpurgated. Where much of the music on the album is simple voice-and-one-instrument arrangements, Resist has elaborate production. "We were still in lockdown, and I called my friend Randy [Leago, musician/producer] and said, 'I've got an interesting song that I'd like you to put an edge on.' Ian felt that her voice, with its tender qualities, wouldn't necessarily capture the feeling she wanted the song to convey. "So, the arrangement had to do the ugliness because I couldn't really be ugly with my voice, it wasn't an ugly voice. Randy came up with great stuff like the beginning – boom boom – which makes you think of footsteps walking into a room. I wanted more attitude and I referenced The Rolling Stones and Randy went and referenced them back with the sax solos."

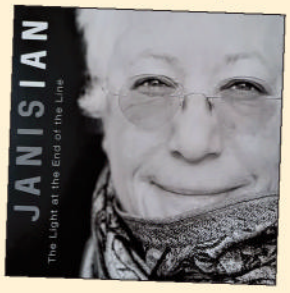
In the months since the song was released, it's only become more topical. "The embrace of misogyny goes right along with the embrace of the far right," says Ian, "the embrace of all

"THERE HAS TO BE A POINT WHERE YOU HAVE ENOUGH FAME"

"I can still do all the things I did but sing" (l-r): Janis Ian in 1975, circa At Seventeen, and in 2013, before recent vocal problems caused a retirement from performance

things hateful and the rejection of any sort of kindness. The concept that it's all right to have a lot of power and use it as you will. It's a rejection of humanity – me first, me first, me first – an Ayn Rand world. So long as I have mine, fuck you! And appeasement doesn't work. You can't appease a monster – it's always hungry. It's a world of never enough. I don't understand it. There has to be a point where you have enough money, where you have enough fame. It used to be unusual – it used to be the Hitlers and the Genghis Khans, the British Empire, the American pioneer rush towards expansionism, that whole idea that bigger and bigger and more and more is always better. I think in the 60s we started to reject that, but we screwed it up and it all got lost. And now we're seeing the results. You raise up two or three generations to think that they're entitled to everything – that's a sweeping generalisation clearly, it's also to do with lack of education – and add social media to the mix and you've got something very toxic."

The Light At The End Of The Line was released with the announcement that it would be Ian's final album. She laughs ruefully at the irony of launching a farewell album and tour only for some capricious force to step in and



make sure of it by removing her voice. "The intention was to have an album – I don't want to sound pretentious – as a final statement. To have an album that was the best that I could do and to know that I might be able to do as well again, but I would not be able to do better." In a pop landscape where vocals are titivated in post-production, she wanted to sound human. "All of the album is first-take vocals – except one song where we had to start over because of an electronic glitch. So much of what I hear is so over-sung or over-produced. Not just the singing but the mixing, the use of pitch correction. Part of me wanted to say, 'Look – you can also just *sing*. It *is* possible'."

Ian isn't a purist for purism's sake. 1979's *Night Rains* was made with the then $30-a-minute Aphex Aural Exciter, while the strange, out-of-contract *Uncle Wonderful* (1984), a collection of post-disco dance tracks and ballads set to very dark lyrics, used synthesisers and drum programming and included collaborations with the late Dan Hartman. But Ian's interest in technology has always been in service of the song rather than to veil deficiencies in talent.

The other positives while Ian is still reeling from the cancelled tour are Lifetime Achievement and Artist of the Year at Folk Alliance's International Folk Music Awards. As we speak, she's just getting ready to travel to Kansas City for the ceremony. "I can still write, of course. I can still score," she says (always a fast learner, Ian taught herself to arrange for full orchestra in the early 70s). "I can still do all the things I did but sing. And yet singing is such an integral part of my world, I can't even begin to cope beyond getting through day by day. I have good support, my wife's great [Ian has been with Pat Snyder, a criminal defence lawyer, since the early 90s], my friends have been great, my business people have been great. But it's also been surprising how people tend to fall away once they realise that you're no longer being famous. But I feel like I made my mark. I've been good to my fans."

That particular relationship – Ian is accessible to listeners, while maintaining reasonable boundaries – initially took work. She once had no way of knowing if an audience member was at a show in good faith or, instead, to scream insults at her because of Society's Child. "I was scared of them," she confides. "And so, to counter that, I started staying after shows and meeting them. Not a formal meet-and-greet, but just at a table, telling people, 'You don't have to buy anything, just come up and say hello.' And I got over my fear and we became closer." The title track of the new album is a love letter and fond goodbye to that audience.

"I've been true to being an artist," she says, finally. "I don't want to be the person who feels like they have to have an audience, all respect to my audience. I've done my job – and part of me would like to stop having a job." RC

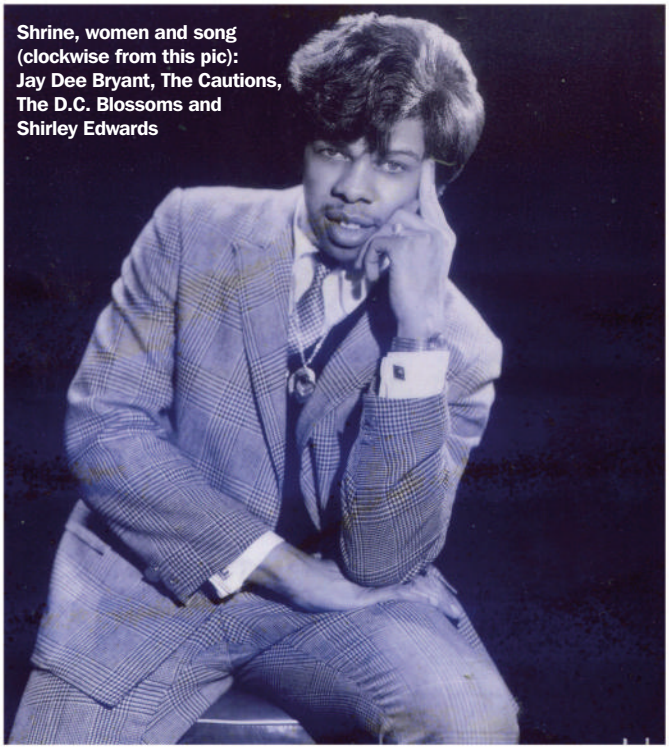
The Light At The End Of The Line *is on Rude Girl Records.*

JANIS IAN SELECT DISCOGRAPHY

67	Verve Forecast 6001	**JANIS IAN** (LP, mono/stereo)	**£30/£20**
67	Verve Forecast 6003	**FOR ALL THE SEASONS OF YOUR MIND** (LP, mono/stereo)	**£30/£15**
68	Verve Forecast 6009	**THE SECRET LIFE OF J EDDY FINK** (LP, mono/stereo)	**£30/£25**
70	Verve Forecast 6023	**WHO REALLY CARES** (LP)	**£15**
71	Capitol EST 683	**PRESENT COMPANY** (LP)	**£15**
74	CBS 80224	**STARS** (LP)	**£10**
75	CBS 80635	**BETWEEN THE LINES** (LP)	**£6**
75	CBS 69220	**AFTERTONES** (LP)	**£5**
77	CBS 81879	**MIRACLE ROW** (LP)	**£5**
78	CBS 40 AP 8701	**REMEMBER** (2LP, Japan/Australia-only)	**£25**
78	CBS 82700	**JANIS IAN** (LP)	**£4**
79	CBS 83802	**NIGHT RAINS** (LP)	**£4**
81	CBS 85040	**RESTLESS EYES** (LP)	**£3**
86	Interfusion RML 53183	**UNCLE WONDERFUL** (LP, NZ/Aus-only)	**£30**
92	Analogue Productions APP 027	**BREAKING SILENCE** (LP, audiophile pressing)	**£60**
95	Grapevine GRALP 301	**REVENGE** (LP)	**£20**
97	Grapevine GRACD 233	**HUNGER** (CD)	**£3**
00	Windham Hill/BMG 01934114982	**GOD & THE FBI** (CD)	**£5**
03	Grooveland GLS 111	**BILLIE'S BONES** (2LP, Germany)	**£50**
06	CV* COOKCD 364	**FOLK IS THE NEW BLACK** (CD)	**£5**
22	Rude Girl RGR 102	**THE LIGHT AT THE END OF THE LINE** (LP)	**£20**

All UK releases unless otherwise noted * Cooking Vinyl

SACRED & ROUND



Shrine, women and song (clockwise from this pic): Jay Dee Bryant, The Cautions, The D.C. Blossoms and Shirley Edwards

Set up by Eddie Singleton with Berry Gordy's ex-wife Raynoma (Miss Ray) in 1964, the Shrine label, based in Washington DC, has been highly collectable for over 50 years. **Shrine** had no hits – in fact, they had very few sales at all. What it did have was musical talent and a business plan that ended in glorious failure – thereby making the 20 singles that were pressed sought-after by soul aficionados. As a new Ace Records compilation rounds them up in one place, **Ady Croasdell** gazes enviously down the list of their releases – with estimated asking prices in Mint condition.

When Shrine Records went out of business back in 1966, Eddie Singleton literally left the remaining stock in the office before locking the door for the last time.

At least, he thought it was the last time. Instead, a few years later, interest was rekindled in the label when a few of the uptempo numbers were played on the Northern soul scene of the 70s, notably Eddie Daye's pounding Guess Who Loves You spun by DJ Richard Searling at Wigan Casino. The classy This Time by Ray Pollard and femme stomper Hey Boy by the DC Blossoms also delighted the dancefloor.

It was young Turk DJs like Keb Darge and Guy Hennigan at Stafford's Top Of The World all-nighters in the 80s who really took up Shrine's cause and the search for the hidden gems was on.

"People were buying the known records on Shrine but no one was buying the unknown records," recalls Darge today. "I thought, there must be some good stuff on this label – I'm going to get them all."

Soon, copies of singles by The Cautions, Cairos and Les Chansonettes went "massive" on the scene and J.D. Bryant's big ballad, I Won't Be Coming Back, sold for a fortune. Shirley Edwards' ethereal Dream My Heart became a cult classic – a title to drop as a DJ to show that you knew – and also had an elusive copy.

Luckily for Singleton, years later he was able to get his hands on the original masters from the studio most tracks had been laid down in. These tapes also revealed unissued gems from The Prophets (later to emerge as a 7"), Bobby Reed, The Wisemen, Little Bobbie Parker and others. Ace Records' recent compilation, *Shrine Northern – The 60s' Rarest Dance Label,* demonstrates the high quality of all these tracks, from ballads to floor-fillers, and allows both collectors and lovers of classic rare soul to get their hands on these tracks for under £20.

LINDA & THE VISTAS
Bad Apple /She Went Away (Shrine SR0100, 1964, 7") **£125**
The inaugural 7" single released on Shrine was recorded by Singleton in New York before the label was set up in Washington. The A-side is a bouncy and beaty track about a Bad Apple while the flip is much more soulful, adapted from a song Singleton wrote about the late President Kennedy, whose grave's eternal flame formed the basis of the Shrine logo that would appear on discs from the third single onwards.

LEROY TAYLOR & THE FOUR KAYS
Takin' My Time/ I'll Understand (Shrine SR0101, 1965, 7") **£250**
The only release by this Baltimore group served up Takin' My Time in a jerky R&B groove, while I'll Understand has a bluesy feel allied to the deep soul of the song. Both songs were written and produced by Eddie Singleton and arranged by Miss Ray, who later became Mrs Singleton.

JIMMY ARMSTRONG
I'm About To Say Goodbye/Mystery (Shrine SR 0102, 1965, 7") **£350**
In 1965, Shrine was still finding its feet and Singleton got his New York acquaintance, Jimmy Armstrong, to sing on this release. The A-side was the mournful I'm About To Say Goodbye, which also saw a later release on Shrine's sister label, Jet Set, which released 13 singles between 1965 and 1967, only two being Shrine productions. Mystery was an early play at Stafford's Top Of The World and progressive soul venues in the UK. It is a party record with girly whoops and hollers, making it an unlikely contender for Northern soul dancefloors.

RAY POLLARD
No More Like Me/This Time (I'm Gonna Be True) (Shrine SR 103, 1965, 7") **£2,500**
By the end of 1965, Shrine was developing its own sound and brought Ray Pollard, who had been the lead singer of New York's The Wanderers vocal group, to Washington to record these two exemplary soulful sides. The B-side, This Time, became an anthem on the rare soul scene in the 80s and 90s and remains sought-after by collectors.

THE CAUTIONS
Is It Right/Watch Your Step (Shrine SR 104, 1965, 7") **£800**
Watch Your Step was a local hit in the Baltimore and Washington areas, whose sales earned the company a much-needed distribution deal with the Schwarz brothers who operated out of nearby Maryland. DJ Keb Darge paid £8 for a copy in the early 80s when hoovering up Shrine releases before interest in the label grew again.

JIMMY ARMSTRONG
I Believe I'll Love On/It's Gonna Take Love (unreleased)
Though scheduled for release as Shrine 105 this single was pulled when Jackie Wilson beat Shrine to the punch and chose to release I Believe I'll Love On as his next Brunswick 45. This original recording was found in Eddie Singleton's tape stash and first appeared on the 1990 Horace label's LP compilation *Shrine – The Rarest Soul Label* (HRH 001, **£35**).

THE EPSILONS
Mad At The World/I'm So Devoted (Shrine SR 106, 1966, 7") **£250**
These two mid-tempo harmony sides with falsetto leads were the label's best seller – and made it to a second pressing. A second single, Mind In A Bind/It's All Right, was recorded but not released by Shrine. Both Eddie Singleton and group member James Duvall were surprised to discover it had been issued on the Hem label (1003, £450) in October 1967 after Shrine had folded.

THE D.C. BLOSSOMS
I Know About Her/Hey Boy (Shrine SR 107, 1966, 7") **£1,800**
These Blossoms first recorded for Okeh in 1962. By the time of their only Shrine release, that name was being used by Darlene Love's Los Angeles outfit, so DC was added for this 45. Hey Boy has a busy, all-action arrangement from Detroiter Dale Warren who was brought to Shrine by his aunt Raynoma "Miss Ray" Gordy.

J.D. BRYANT
I Won't Be Coming Back/ Walk On In (Shrine SR 108, 1966, 7") **£8,000**
The rare soul scene of the 80s in the UK took big beat ballads to their hearts and this forceful example from New York-based JD Bryant fitted the bill. It became an all-nighter

anthem whenever one of the very few and very expensive copies got spun.

SIDNEY HALL
I'm A Lover /The Weekend (Shrine SR 109, 1966, 7") **£1,200**
The slower ballad side of this elusive single got all-nighter plays when Shrine fever was at its peak but has been rarely spotted recently as the big collectors get older and can't manage to stay up all night. Both songs have their admirers.

SHIRLEY EDWARDS
Dream My Heart/It's Your Love (Shrine 110, 1966, 7") **£2,000**
This platter had the same backroom writing and production staff - Harry Bass and Dale Warren - as the Sidney Hall release above, so it is not surprising that Dream My Heart has similar ethereal qualities. The more uptempo rhythm was enough to take it from an occasional play to a dancefloor classic on the Northern scene.

THE CAIROS
Stop Overlooking Me/Don't Fight It (Shrine 111, 1966, 7") **£3,000**
The distinctive bass vocal intro, followed by a stomping beat on the catchy Stop Overlooking Me, guaranteed success among Northern soul folk: they simply had to dance. The song's writer, Keni Lewis, formed the group and sang on both sides. The similarly constructed flip earned rare soul plays, too.

EDDIE DAYE & 4 BARS
Guess Who Loves You/What Am I Gonna Do (Shrine 112, 1966, 7") **£3,000**
The jewel in the crown of the label was this brilliantly crafted soul song from Harry Bass and Maxx Kidd. The experienced local group, Eddie Daye & 4 Bars, excelled on a recording which has so much going on… and all to perfection. The ballad flip with its long rap intro is a killer, too.

BILL DENNIS
I'll Never Let You Get Away/Poor Little Fool (Shrine 113, 1966, 7") **£1,500**

Bill Dennis travelled from Baltimore to Washington to audition for Shrine. Eddie Singleton liked him, and he was soon in the studio. The A-side, I'll Never Let You Get Away, was a bouncy Harry Bass-penned dance number; he got to cut his very good, self-penned ballad on the flip.

LES CHANSONETTES
Deeper/Don't Let Him Hurt You (Shrine 114, 1966, 7") **£1,500**
"Sassy" best describes Don't Let Him Hurt You by the cutely-named Les Chansonettes. It bursts through the speakers with a compelling drum-roll and there's plenty going on as the girls swing in and out of this in-demand dancer. Deeper is a cover of the Rudy Clark song first recorded by The Rubies for Vee Jay in 1965. Keb Darge got his copy for free back in the early 80s, "as it was split in two and the dealer gave it to me as he knew I collected Shrine. I superglued two razor blades to the back of it so I could play it and it played quite well. Now it's worth one to two thousand quid."

THE CAUTIONS
No Other Way/ Poor Loser (Shrine 115, 1966, 7") **£1,200**
A roll on the drums heralds a fabulous male vocal group performance from The Cautions – the only act to boast two Shrine releases. No Other Way was one of Eddie Singleton's finest songs. He also penned the ballad side, Poor Loser, which features the recently developed electronic Ondioline keyboard – very cutting edge, if a little squeaky.

THE PROPHETS
Huh Baby/If I Had (One Gold Piece) (Shrine 116, 1966, 7") **£8,000**
Initially thought to be a master-tape only discovery, the first copy to be sent to the UK by one of the group members was posted to Andy Rix in a paper envelope with no packing. It arrived in several pieces! Luckily, there was a second copy that fared better. The single has two really great harmony sides – a ballad and a dancer. The act are not related to other groups who recorded as The Prophets around this time.

THE COUNTS
My Only Love/Peaches Baby (Shrine 117, 1966, 7") **£5,000**
My Only Love is a classy group harmony track, while Peaches Baby is a manic dancer that may be a little too busy for some. The instrumental version that appeared on the flip of the Carla Thomas I'll Never Stop Loving You Kent 100 Club anniversary single (6T7, **£200**) in 1991 might just have the edge.

THE ENJOYABLES
Shame/I'll Take You Back (Shrine 118, 1966, 7") **£1,500**
The Enjoyables were Carl "Maxx" Kidd's group that had a 45 on Capitol in 1964 – Push A Little Harder/ We'll Make A Way – as well as three unissued recordings from the same sessions. Kidd reformed the outfit for this single with some original and some new members and took the lead vocals himself.

THE CAVALIERS
Do What I Want/Tighten Up (Shrine 119, 1966, 7") **£5,000**
The final Shrine release is more of a groove than a song. Do What I Want was performed by young Washington locals, The Cavaliers; they had no connection to other groups of that name. The track has charm and features harmonica which was inspired by Bob Dylan's success at the time. The flip is similarly loose with bass and falsetto vocalists running wild.

Thanks to Andy Rix. **Shrine – The 60s' Most Collectable Dance Label** ***(KENT 526) is available on Ace.***

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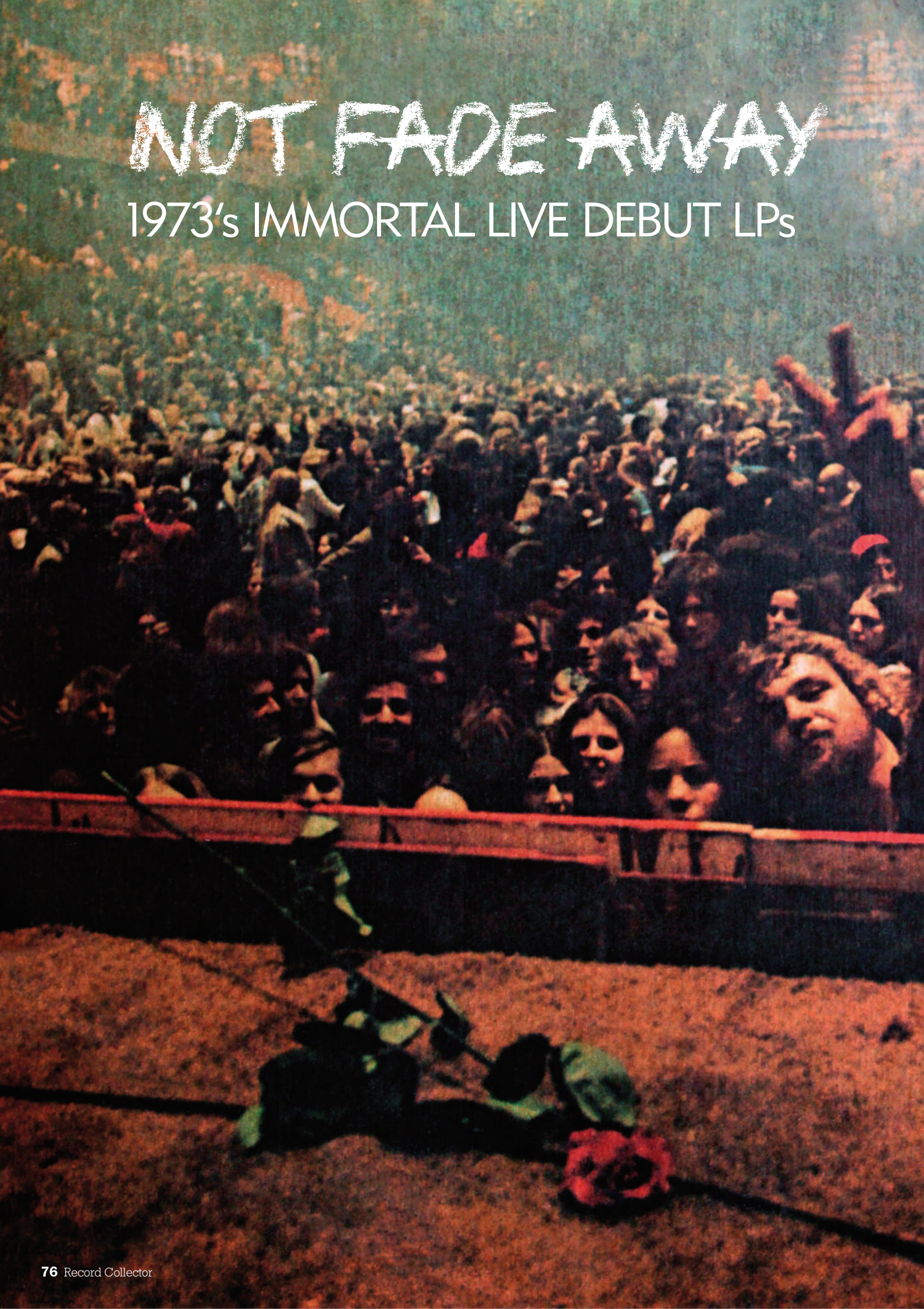


NOT FADE AWAY

1973's IMMORTAL LIVE DEBUT LPs

‘THE 1973 LIVE LP WAS THE ALBUM ON STEROIDS’

By Tim Jones

Live albums appeared on vinyl not long after the introduction of the LP in 1948, and numerous landmark sets popped up during the following quarter-century. Ask any two fans what’s the best year ever for live albums, and you’ll get two different answers. It depends on your favoured genres and artists, and your personal experience of gigs. But, arguably, 1973 saw the live album come of age, labels issuing live sets by standout performers of the day, making the case for their place in the rock pantheon based on their live as well as studio prowess.

From the late 19th century on, the limits of recording/playback technology meant discs were recorded live, and the louder the better. Hence the popularity of brass bands, opera singers and jazz outfits. But it wasn’t until 1938 that a ground-breaking, dedicated, standalone concert recording, Benny Goodman at New York’s Carnegie Hall, made it onto 78. It was reissued on vinyl in 1950, preceding early milestone (mainly jazz and blues) live sets, including those from Louis Armstrong (1951), Dizzy Gillespie (1954), Duke Ellington (1956), Ray Charles (1959), Muddy Waters (1960), John Coltrane (1962) and Frank Sinatra (1963).

Soul burst off the (sound)boards that year via James Brown and Sam Cooke, while Jerry Lee Lewis rock’n’rolled in 1964, alongside The Yardbirds and The Beach Boys. BB King and Aretha Franklin cut it in 1965 and, soon after, two-, three- and four-track recording was being challenged by eight-track. By Otis Redding’s 1967 live opus, 16-track offered even greater bandwidth for recordings, and more colourful, saleable posterity-captured wares. 1968 saw lauded bows by Elvis Presley and Johnny Cash, 1969 was the turn of MC5, Grateful Dead, John Lennon and The Velvet Underground, 1970 boasted Band Of Gypsys, Cream, Grand Funk Railroad, The Rolling Stones and The Who, 1971 saw onstage LPs from Joe Cocker, Curtis Mayfield, Fela Kuti, CSNY, Elton John, The Allman Brothers, Chicago and Humble Pie, and 1972, The Band, Donny Hathaway and Deep Purple – cue a heated debate about ‘the greatest live album of all time’.

We focus here on those artists’ first, blazing in-concert recordings

Clearly – and pardon the pun – 1973 had a lot to live up to. But boy, did it deliver. We got rock staples from Creedence Clearwater Revival, Neil Young, Leonard Cohen and War, and two from Eric Clapton – solo, and with Derek & The Dominos – proving that record companies were right in assuming the record-buying public couldn’t get enough of certain artists, and that the live album was the perfect vehicle to push both their profile and popularity to new heights. The words ‘live album’ and ‘legend’ were becoming intertwined in the popular psyche and, in this case, via ‘god’. Another of The Yardbirds’ holy trinity, Jeff Beck, even kicked off the Japan-only live album craze that would excite/annoy collectors for decades to come: Cheap Trick’s *At Budokan* was coming…

But the icing on the cake was delivered by the prog heavyweights – Hawkwind, Genesis, Focus, Uriah Heep, Man and Mahavisnnu Orchestra – with the live album in all its extended song-suite splendour: more is more, wrapped in equally grandiose packaging that reached its technicolour zenith with, count ’em, Yes’ six-sided live package, housed in Roger Dean’s most complex ever design, a mega-deluxe eight-fold sleeve with all the insert/booklet bells and whistles.

The bar-raising, gauntlet-thrown glory of it all! The live album, 1973 variety, was the album on steroids, as Album as Albums get, the Live Album to end all Albums. Forever and ever, Amen. 1973 saw scores of live sets issued, but here we focus on those blazing, first in-concert outings from some of the era’s leading live draws, one of which was an exotic Far Eastern set by Jeff Beck’s newest supergroup, reissued this month as a box set, and a fitting tribute to one of the greatest rock guitarists ever to tread the boards.

ERIC CLAPTON

Eric Clapton's Rainbow Concert

(RSO 2394 116, 9/73, No 20) **£15**

By Terry Staunton

The primary intention of Clapton's show at the famed north London theatre in January of '73 was more rehabilitation than album release. The guitarist had largely gone to ground since US gigs with Derek & The Dominos in late 1970, his spiralling drug habit seemingly exacerbated by grief over the deaths of two close friends, Jimi Hendrix and Duane Allman.

Another pal, The Who's Pete Townshend, put wheels in motion by cajoling Clapton to return to active duty, noting the irony of "a drunk showing up to help a junkie" when recalling events in his 2012 autobiography. "I had to prop him up and teach him how to play again," he wrote in *Who I Am*. "The guy had shut himself away for the better part of two years."

In his role as onstage musical director, Townshend led a band of sympathetic, friendly faces, including Ronnie Wood, Jim Capaldi, Steve Winwood and Family's Ric Grech, the latter pair having previously played with Clapton in Blind Faith. It's very much an ensemble outing (with Winwood especially prominent, singing lead on Blind Faith's Presence Of The Lord and his other old band Traffic's Pearly Queen), presumably limited rehearsal time giving much of its content the feel of a spirited jam, rather than a more thoughtfully constructed presentation.

Any one of EC's dozen subsequent live releases can claim to be a slicker, tighter affair, but the circumstances surrounding its making gives *Rainbow Concert* enduring significance. Also, longtime Clapton historians are keen to point out the gig marked the first onstage use of what would become Slowhand's most iconic Fender Stratocaster, "Blackie".

The original six-track LP ran for an economical 35 minutes, but an expanded 1995 CD version, released on the precise 22nd anniversary of the concert, made the full 14-song set available for the first time.

DEREK & THE DOMINOS

In Concert

(RSO 2659 020, 2LP, 1/73, No 36) **£12**

By Michael Heatley

In Concert was created at New York's Fillmore East on two late-October 1970 nights, mere weeks before the *Layla* LP's release. Its 1973 appearance on double vinyl was hailed by Clapton fans starved of new music, though the Dominos had long since disbanded. It features the "core four" of Eric "Derek" Clapton plus Americans Carl Radle, Jim Gordon and Bobby Whitlock. Another Yank, slide guitarist Duane Allman, is notably absent along with *Layla*'s title cut – a disappointment to buyers at the time, though six of nine extended performances duplicate the studio album.

All four instrumentalists are at the top of their game. Keyboardist Whitlock, who shadows and strengthens Clapton's vocal throughout, told me in 2000 of the duo's telepathic musical understanding: "You don't ask where the other is going, you go that way naturally." Less entertaining today, but very much of its era, is Gordon's nine-minute drum feature in Let It Rain.

The 1994 issue of *Live At The Fillmore* supposedly superseded *In Concert*, retaining six tracks, replacing three with alternate versions and adding four more to offer a fuller set over two compact discs. Many of the 60 or so gigs the Dominos played in their brief late-1970 live lifetime were bootlegged: the 10-disc *Complete Fillmore Tapes* caters for obsessives, but regrettably, the performances weren't filmed.

LEONARD COHEN

Live Songs

(Columbia Records CBS 65224, 4/73)

£15

By Sylvie Simmons

An idiosyncratic, fascinating record, Cohen's first live album, released in April 1973, "represented a very confused and directionless time," he told me. "The thing I like about it is that it documents this phase very clearly." The antithesis of his final live album (2015's *Can't Forget: A Souvenir Of The Grand Tour*) where, four decades on, he was the calm, meticulous ringmaster in full control of the circus, here the big top is about to collapse, while the clowns and the performing bears fight over who's in charge. Cohen didn't feel in charge of anything. With his second album, *Songs From A Room* (1969), climbing the European charts, his record label sent him on his first major tour. He didn't want to go: "I felt the risks of humiliation were too wide," he said. Given no choice, he persuaded Bob Johnston to accompany him.

Johnston wasn't just *Songs From A Room*'s producer, he was the reason it exists. Cohen decided to retire after his first album, finding the experience too punishing. All he wanted to do was write country songs. Johnston, then-head of Columbia's Nashville's division, gave him a log cabin in Tennessee and a band of top-notch country session players and changed his mind. Two versions of that band – keyboardist Johnston and guitarist Ron Cornelius the constants – joined him in Europe on a tour fuelled by daily intakes of alcohol, Mandrax and LSD.

Live Songs was recorded in 1970 and 1972 in five different countries. Half of the 10 songs are from *Songs From A Room,* some with lyric changes, even extra verses on manic country romp Tonight Will Be Fine. Of the other five, none, including his tortured new song Please Don't Pass Me By (A Disgrace), appeared on Cohen's past or future studio albums. Two were made up on the spot (Minute Prologue; Improvisation), and sing-along Passing Through was a cover of a 1940s American folk song. Closing track Queen Victoria wasn't even recorded on tour. A poem from Cohen's 1964 book, *Flowers For Hitler,* that encompasses S&M, mourning and Cohen's partner Suzanne's infidelities, he recorded it on a borrowed recorder in his log cabin, alone with a guitar.

With the bleak album cover portrait shot by Suzanne and the liner notes by a suicidal artist fan, it might seem a contender for Most Sombre Live Album ever. But there's magic in the madness, some fine performances (hypnotic, beautiful five-plus-minute You Know Who I Am), and insights into the state of mind of a reluctant performer and troubled man.

CREEDENCE CLEARWATER REVIVAL

Live In Europe

(Fantasy FT 520, 10/73) **£12**

By Terry Staunton

Despite Creedence's traditional set-closer Keep On Chooglin' sprawling across 13 minutes to fill Side Four, it was clear linchpin John Fogerty had no intention of doing anything of the sort. He'd officially disbanded the group in October of 1972, following gigs to promote the poorly received *Mardi Gras* album, and subsequently disowned this live souvenir recorded on an earlier tour in '71 as a cynical cash-in, vowing never to perform any CCR songs again.

He stayed true to his word for the next 20 years, as his publishing and copyright dispute with Fantasy Records limped on (it was only, finally, resolved when he won legal control of the band's catalogue at the start of 2023), leaving *Live In Europe* as the disappointing epilogue to an outfit who, at their peak, were outselling The Beatles.

Part of the problem is the muddiness of the album's fidelity, perhaps down to comparatively primitive recording equipment in venues that already had questionable acoustics. The frustratingly vague sleeve credits state only that it was recorded by the band's regular studio engineer Russ Gary "during" the tour between 4 and 28 September, prompting particularly attentive fans to speculate some tracks were from soundcheck rehearsals with crowd noises added after the event.

More pointedly, its shortcomings are highlighted by the absence of Tom Fogerty, John's elder brother who left earlier in the year, the band opting to continue as a trio. When it's no longer there, it becomes evident how integral his rhythm guitar was to the Creedence sound, especially when his sibling is playing lead solos.

Curiously, one of the more collectible pressings of the album is the 1987 reissue omitting two tracks, the band's final Top 10 hit Sweet Hitch-Hiker, and its B-side, Door To Door, written and sung by bassist Stu Cook.

HAWKWIND

Space Ritual

(United Artists UAD 60037/8, 2LP, foldout sleeve, 5/73, No 9) **£60**

By Nick Dalton

There was something about Hawkwind's spaced-out rock that somehow made it perfect to land on a live album. The burbling, bubbling interference of the primitive – or at least basic – electronica meant that the ever-changing soundscape behind the chugging guitars and pounding drums often made it difficult to distinguish between live and studio recordings. And, given that they'd already notched up decent-selling albums, did half the audience realise it was a live record?

Not that it mattered. The album was put together after three shows in December 1972: Liverpool Stadium, Brixton Sundown and Sunderland Locarno. Quite bizarrely, some would say – and perhaps making the marketing men grit their teeth – it didn't actually feature a version of Silver Machine, a No 3 hit the year before and itself perversely a live track (which didn't make the original *Greasy Truckers Party* album).

What it did do was unite material from earlier albums over two LPs, almost a *Greatest Hits* without the actual hit and yet continuing the free-from-studio constraints of Silver Machine.

"It was perceived as the next major album… we played constantly," Hawkwind leader Dave Brock tells *RC*. "We had a big show, light show, dancers, lot of weird things, wind machines, and strobes to make everybody fall over."

But why no Silver Machine? "I can't remember why – I thought we did it! But the album was a turning point for us."

Even though their previous two albums, *In Search Of Space* and *Doremi Fasol Latido*, had reached the Top 20 and several more did the same, this was their most successful, and the first of several incursions into the US Top 200.

The results stood the test of time (and space), until now, when the universe expanded. Cherry Red Records has an extraordinary 11CD 50th anniversary box featuring the original album remastered plus two CDs each of the full three shows, never before released, each tape remixed by Stephen W Tayler – remixer of a string of classic albums by the likes of the Moody Blues, Van der Graaf Generator and Marillion – plus his remix of the original album. On top of that there's a Blu-ray 5.1 Surround Sound version of his new original album mix.

"It's a momentous occasion," says Brock. "They used a lot of 2" masters that were in the basement. It's a really good mix, a bit different from the one we did, pokier, more of the bass, drums and guitar."

Who'd have thought that a live album by zonked-out hippies would have even gone Top 10 at the time, let alone breech new frontiers half a century later? But the tale is told in words and pictures in a 68-page book that comes with the box set.

It's far from Hawkwind's only live album – there are more than a dozen, right up to *50 Live In 2020,* celebrating their half-century, and even a 2015 *Space Ritual Live*, the band playing their live triumph, er, live.

The release day is marked by a concert at the Royal Albert Hall – but even Brock concedes it won't be *Space Ritual* Mk 3.

GENESIS

Genesis Live

(Charisma CLASS 1, 7/73, No 9)

£30

By Daryl Easlea

Genesis Live offered much and little at the same time. Containing just five tracks in a simple sleeve, it was a strong enough proposition to intrigue and send listeners off to the rest of their catalogue – then just three 'proper' albums.

As Genesis were gaining popularity in the US, they had been taped by the *King Biscuit Flower Hour*, to syndicate across radio stations in the States. Two concerts were recorded, at Leicester's DeMonfort Hall and Manchester's Free Trade Hall. Wanting to capitalise on the group's breakthrough with the previous year's *Foxtrot* and act as a placeholder while preparing their next album, Charisma boss Tony Stratton Smith persuaded the band to release an edited version of the recordings on a new budget imprint on his label, the CLASS series.

Released at the end of July 1973, *Genesis Live* was attractively priced at just over a pound. "*Genesis Live* is a good example of how record label bosses can make things work," Mike Rutherford said in 2006. "It kept the momentum going, and the album was a big success for us." For many listeners, this was the first time they had heard the group, and entered their discrete, unconventional world; from the eerie, otherworldly blue-tinted Bob Gruen-snapped live shot of Peter Gabriel performing Apocalypse 9/8 at Princeton University to Gabriel's weird, funny, sleazy, surreal story on the rear cover, to the picture of tour manager Richard Macphail, dedicating the album to him, as he 'left' in April 1973. "It was rather unfortunately worded," Macphail says today. "There are many thousands of people out there who don't know who I am, but they think I'm dead."

Most importantly, *Genesis Live* demonstrated how accomplished Genesis were in performance. Its tracks focused on the aggression of the group's set, many concluding it had a power missing from the group's studio work.

Rather than merely keeping the momentum going, *Genesis Live* accelerated it. Like Pink Floyd's similarly priced *Relics* two years earlier, its price point put it in reach of those who fancied a dabble with an eccentric band. It gave Genesis their first UK Top 10 album, and by the end of the year, their new album *Selling England By The Pound* would sit snugly in the Top 3.

Genesis Live had many concluding that it had a power missing from the group's studio work

BECK BOGERT & APPICE

Beck Bogert & Appice Live

(Epic, 2LP, gatefold sleeve, ECPJ 5/6) **£45**

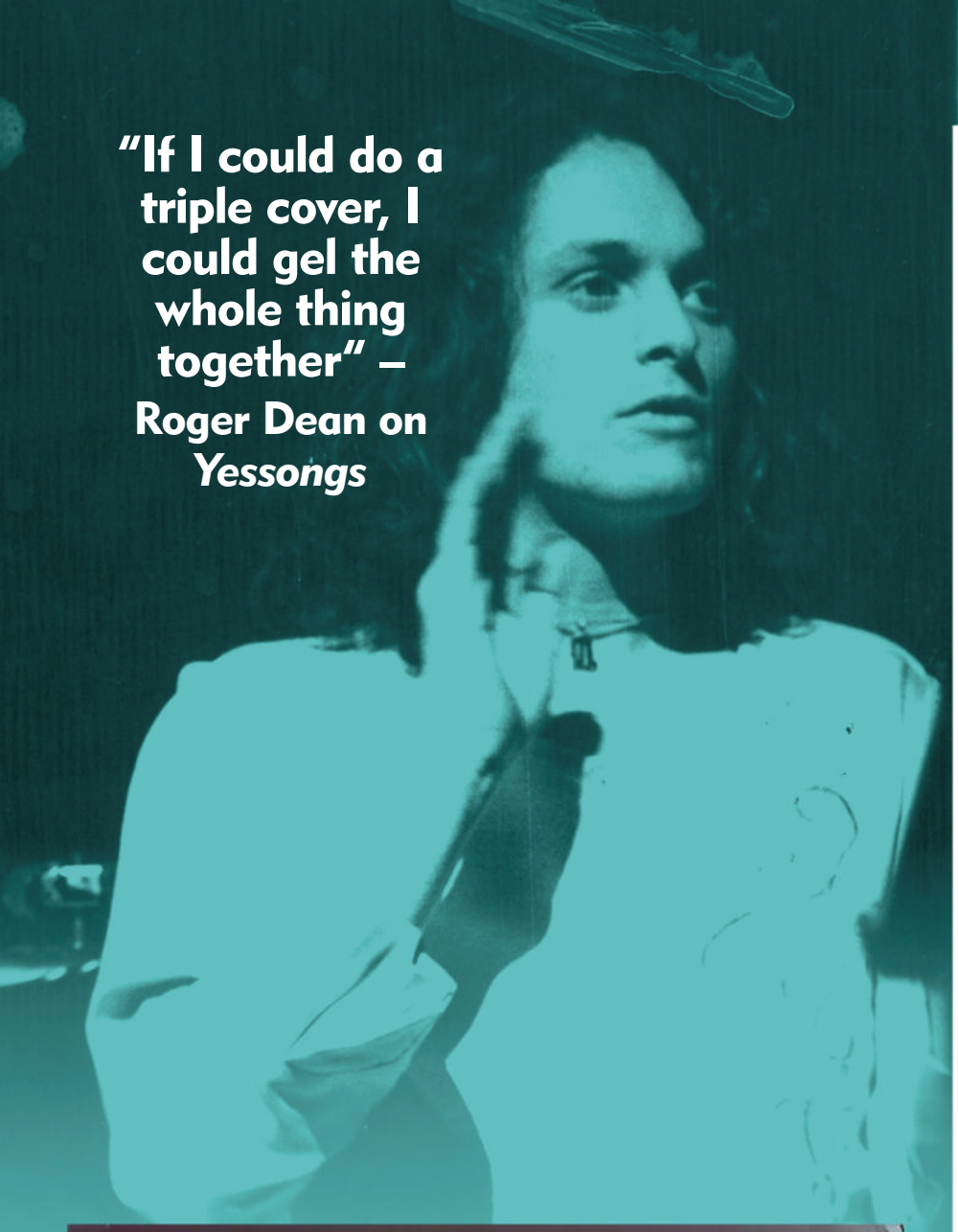
By Jo Kendall

Recorded over two nights at Kosei Nenkin Hall, Osaka, in May 1973, for years this double LP has missed out on a deserved spot in the Greatest Live Rock Albums Ever™ list – mainly because of its exclusive, Japan-only edition at the time.

Material came from a short-lived but potent combination. Jeff Beck had wanted to play with Vanilla Fudge founders Tim Bogert (bass and vocals) and Carmine Appice (drums and vocals) since 1967, and sessions occurred in 1969, but plans were scuppered when Beck suffered a fractured skull in a car crash. In 1972 Appice and Bogert were drafted into the final days of the Jeff Beck Group, which morphed into BBA, and the tracklist here takes in songs from their sole, self-titled studio album plus tracks from members' previous pursuits – The Yardbirds, Cactus and the JBG.

Side A opens with the group's muscular take on Superstition – the track co-devised by Beck with Stevie Wonder while demoing songs for *Talking Book* – and is one of many times that Beck uses the Heil Talk Box, later popularised by Peter Frampton. A realisation of the much heavier direction Beck wanted to go in, Bogert's distorted bass grooves and Appice's metallic funk showcase one of the greatest power trios since Cream, with similar personal tensions eventually souring the group – by 1974 their relationships were as punchy as the playing. "Jeff wasn't easy to work with," Appice told *RC*'s Joe Geesin, revealing a second studio album had been recorded but not put out, "because Jeff hadn't approved it."

Thankfully, *…Live* will emerge officially in the UK this month as a four-disc box set, with a never-before released recording of their London Rainbow Theatre show from January 1974. Appice has mixed feelings about it. "We never really liked *…Live*, [the record company] didn't let us fix it up," he told *RC*. "But [the Rainbow show] sounded great."



"If I could do a triple cover, I could gel the whole thing together" – Roger Dean on *Yessongs*

YES
Yessongs
(Atlantic K60045, 3LP book opening gatefold, 5/73, No 7) **£25**

By Mike Barnes

"Every band at the time had a live album," Rick Wakeman told this writer in 2013. "*Yessongs* was ours and none of the rest of them did anything like it." Released in May 1973, this triple-live set – highly unusual for the time – came in a spectacular open-out sleeve featuring five paintings of mythical landscapes and cosmic flight by Roger Dean. You couldn't really call it rock'n'roll and some saw it as the latest chapter in prog rock self-indulgence. But there are other ways of looking at it.

Yes were full of ambition and musical ideas and their compositions were growing in length. Their live sets were also becoming longer, in line with their increasing popularity. Wakeman recalls that, for their US dates in 1971, before the success of *Fragile*, Yes might play 25 minutes at the bottom of the bill, "while people were coming into the auditorium". But within two years they were headlining and playing shows in excess of two hours.

Yessongs was recorded at six venues in the US, Canada and the UK between February and December 1972. The group members couldn't decide which songs to leave off and with over two hours' worth of recorded material they even thought of releasing a double album and a bonus album six months or a year later but rejected the idea. Wakeman remembers that Dean solved the problem and initiated *Yessongs*' lavish format when he told the band, "If I can do a triple cover, I could gel the whole thing together."

Drummer Bill Bruford had exited in July 1972 but features on three songs. He plays a solo on Perpetual Change, while Alan White plays on the rest. White had yet to record with Yes and his style was different to Bruford's – less sharp and incisive but more rolling and propulsive. Jon Anderson described White's approach as "more rock'n'roll, harder, wilder". The energy levels on *Yessongs* are consistently high and the new line-up storm through the dramatic structural shifts of favourites like Roundabout and of Heart Of The Sunrise. There's improvisation aplenty, on Squire's bass guitar showcase The Fish and Howe's edgy – and lengthy – solos on Yours Is No Disgrace and Starship Trooper. His acoustic guitar composition, Mood For A Day, offers light relief, as does Wakeman's solo showcase from his album, *The Six Wives Of Henry Eighth*.

Yessongs was recorded on 16-track and has a rather 'stagey' reverb to it, although it all contributes to the excitement of the band's performance. "It's far from the best live that we ever played and not the best quality sound," says Wakeman.

Still, *Yessongs* reached No 7 in the UK charts. "Live albums at that time didn't particularly sell," he adds, "but that sold absolute shedloads."

MAHAVISHNU ORCHESTRA

Between Nothingness & Eternity

(CBS 69064, 11/73) **£12**

By Charles Waring

In the summer of 1973, Mahavishnu Orchestra was on the verge of imploding. After two commercially successful studio albums, *The Inner Mounting Flame* and *Birds Of Fire*, John McLaughlin's groundbreaking jazz-rock quintet – John McLaughlin (guitar); Jan Hammer (keyboards); Jerry Goodman (violin); Rick Laird (bass); Billy Cobham (drums) – went into London's Trident Studios to record an untitled third LP. But disagreements over royalties and songwriting credits resulted in the album, which saw daylight in 1999 as *The Lost Trident Sessions*, being scrapped. "That was probably one of the hardest projects I've ever worked on because just seeing them falling apart was just horrible," producer/engineer Ken Scott told this writer in 2014. "They started bickering and, at one point, one of them tried to put his fist through one of the studio doors. It wasn't pleasant at all." Rick Laird, the band's bassist, recalled: "After five days, I remember John leaving the date crying."

Despite unbearable interpersonal tension, the band stayed together to honour their live commitments, playing two concerts in New York during August 1973 at Central Park's Wollman Rink before 10,000 people as part of the Schaefer Music Festival. Recorded there were the three tracks that formed the band's first live album, *Between Nothingness & Eternity*,

released in November 1973. Despite, or perhaps because of, their internal friction, the album roared with incandescent energy, crystallising the group's bold marriage of virtuosic jazz improv with high-decibel rock'n'roll. The album peaked at No 41 on The Billboard 200 but in January 1974, McLaughlin disbanded the group. (In 2011, unreleased tracks from the same gig surfaced on the box set, *The Original Mahavishnu Orchestra – The Complete Columbia Albums Collection*).

Fifty years on, *Between Nothingness & Eternity* still impresses as a compelling live portrait of a remarkable unit that transformed jazz-rock into a viable commercial force. McLaughlin put two more versions of Mahavishnu Orchestra together, though they failed to reach the exalted heights of the magnificent original configuration, whose luminous otherworldly power on *Between Nothingness & Eternity* hasn't dimmed with time.

MAN/VARIOUS

Christmas At The Patti

(United Artists UDX 205/6, 2x10"s, 7/73, No 1 (UK budget chart)) **£22**

By Nick Dalton

Although the Welsh rockers had appeared on two tracks on the legendary *Greasy Truckers* album and released the 8,000-only edition of *Live At Padget Rooms, Penarth* the previous year, *Christmas At The Patti* finds them, to use that most 21st-century phrase, curating their own evening out. The much-loved Man were always on the edge of chaos, arguing and then kissing and making up in a haze of aromatic smoke. That's Christmas – and this is a document of a crazed family get-together. It's a double album, yet the hosts only play 11 minutes out of 50-something while party guests do the rest – the show, at Swansea's fabled Patti Pavilion on 19 December 1972, was ended by police mid-set at midnight.

Man had a new line-up, yet Martin Ace (resigned) and Deke Leonard (fired) were still invited. Ace's Flying Aces, featuring Leonard, plus Malcolm Morley from other guests, Help Yourself (and, later, Man), get things swinging before a cracking cameo by Ducks Deluxe (formed by Sean Tyla, ex-Help Yourself roadie), their first recorded performance. Then a couple of jollies, including Jambalaya, from The Jets, a mid-60s reformation of Ace, Leonard, Man drummer Terry Williams and singer Tony 'Plum' Hollis. Then Plum Crazy, The Jets with Mickey Gee replacing Leonard – and with the bonus of Dave Edmunds – thrashing out Run, Run Rudolph and Jingle Bells.

Help Yourself (joined by sometime member Leonard and pedal steel player BJ Cole of Cochise) get the biggest album slot, 25 minutes – although, given jamming mentality, that's still only two tracks.

Man's appearance (Edmunds joining in) is really a finale, two tracks, one of them Life On The Road from 1972's Leonard-less *Be Good To Yourself At Least Once A Day*. Lesser names (including Eyes Of Blue, featuring sometime Gentle Giant drummer John Weathers) are absent.

The missing music is never mentioned, and it's never received the expanded treatment, perhaps being perceived as a Christmas album, and one that came out on 10" at budget price, shooting to the top spot briefly in that chart. The reality, however, is that it's a boisterous sampler of early 70s belligerently diffident yet good-humoured rock'n'roll, a party rather than a polite show with big album sales in mind.

NEIL YOUNG

Time Fades Away

(Reprise K 54010, LP, 10/73, No 20)

£40

By Jason Draper

Neil Young's *Harvest* tour should have been a victory lap. The US's best-selling album of 1972 had made the Canadian-American an arena-filling star, but, as he wrote five years later, in the liner notes to his *Decade* collection, he felt the record had also "put me in the middle of the road. Travelling there soon became a bore so I headed for the ditch."

An urge for self-destruction would dog the *Harvest* shows even before they started. Young had asked Crazy Horse guitarist Danny Whitten to be a part of his touring band, The Stray Gators, only to have to fire him during rehearsals, Whitten's addiction issues causing him to fall asleep even while standing, fingers still strumming chords. On the night of his dismissal, the guitarist ingested a fatal combination of Valium and alcohol. Young felt responsible for his death. "And from there, I had to go right out on this huge tour of huge arenas," he told Cameron Crowe two years later. "I was very nervous and… insecure."

Young's dark mood wasn't helped by demands made by the rest of the Gators. Seasoned session hands who'd appeared on *Harvest*, Ben Keith (pedal steel), Jack Nitzsche (piano), Tim Drummond (bass) and Kenny Buttrey (drums), each hiked their fee to $100,000 before agreeing to hit the road. A furious Young acceded but retaliated with mindfuckery – keeping the band on call for soundchecks that never happened; issuing dressing-room dressing-downs; and demanding Buttrey play louder and louder, until his hands began to bleed, blood spattering from the skins of his kit with each furious hit. The drummer would leave a month into the tour, to be replaced by Crosby, Stills, Nash & Young's live sticksman John Barbata. When Young's voice, worn hoarse by booze and barking orders, gave out, David Crosby and Graham Nash themselves were drafted in for support, the Gators straying ever further from the path Young had set.

Young would call the resulting live document "the worst record I ever made"

His audiences didn't fare much better. By way of thanks for their embrace of *Harvest*, Young produced a crop of new songs he'd attempted to lay down during rehearsals, but which were now being recorded with a mobile truck as the tour wound through the US, in the winter and early spring of 1973. Fans who'd come ready for the country were ambushed by hard knocks and big-city cynicism, Young singing about being beaten up as a kid and chewed up by the record industry (Don't Be Denied), and poking holes in the façade of fame (Yonder Stands The Sinner, LA).

Yet, though Young would call the resulting live document, *Time Fades Away*, "the worst record I ever made", the sound of him wrestling with an unfamiliar Gibson Flying V that refused to stay in tune while the Barbata line-up of his band thrashed behind him has long captivated those who feel Young is at his best when riding roughshod over expectations.

Its creator has never been convinced. The album remained frustratingly out of print for decades, a remastered version finally entering circulation in 2014 as part of Young's *Official Release Series*.

While tending to his archives, Young began to consider releasing a sequel. What emerged, in 2019, as *Tuscaloosa* had been recorded earlier in the tour and now felt like a peace offering to those who still pined for the *Harvest* material. Relatively languid, it revealed how things sounded before Kenny Buttrey's departure. Turning the clock back on its predecessor, *Tuscaloosa* was, Young said, "as close as *Time Fades Away II* that we'll get."

URIAH HEEP

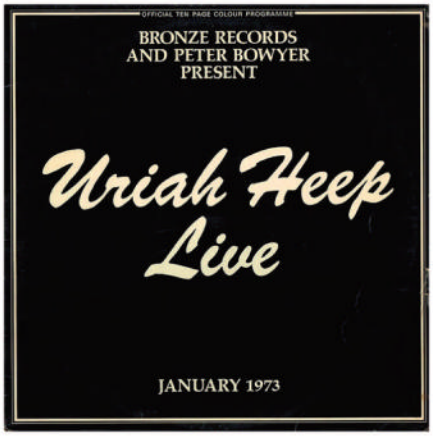
Uriah Heep Live

(Bronze ISLD 1, 2LP, 5/73, No 23)

£22

By John Tucker

In October 1972, Uriah Heep began an extensive world tour in support of their fifth album, *The Magician's Birthday,* and decided to record a live album, according to guitarist Mick Box "to document where we were at that time." *Uriah Heep Live* was released on 11 May and was, according to the sleeve notes, "recorded during the British tour January 1973," although it was actually a single night – 26 January – at Birmingham Town Hall. "We decided to record, I think it was, three or four dates, but on the previous shows – Birmingham was the last one – there was always something going wrong: little niggles that prevented us using that material. Birmingham was the smallest stage of all the venues, we had few expectations, so we were very cavalier about it. And maybe that's why it worked."



Featuring the Box/David Byron/Ken Hensley/Gary Thain/ Lee Kerslake line-up, the album peaked at No 23 (the band's best placing yet) and is, Box confirms, "the entire evening's set": 12 tracks, with three apiece from *...Birthday* and *Demons And Wizards*, four from *Look At Yourself* and their debut album's Gypsy. It came in an opulent gatefold which reproduced the tour programme, with inner sleeves carrying press cuttings, including the infamous, "If this group makes it I'll have to commit suicide..." *Rolling Stone* review of their debut – Box's way of "putting two fingers up" at Heep's critics.

Looking back at it now, Box believes that the album "really does capture where we were at that time. It is 100 per cent live, and I think people just got that honesty from the night. Even David saying, 'I've got chewing gum on my shoe,' we left it in because we didn't want to mess with it. And we didn't."

WAR

Live

(MCA MCSP 304, 2LP, 10/73 US, 2/74 UK) **£15**

By Lois Wilson

War had travelled far by 1973. From their LA ghetto beginnings in 1969, they'd put down two albums with Eric Burdon and then recorded a further four as a self-contained unit, the last two, 1972's *The World Is A Ghetto* and 1973's *Deliver The Word* becoming US R&B No 1s.

At the same time, they were wowing audiences live. In October 1972, they performed in Philadelphia on the same bill as Bobby Womack. "They blew me away," Womack told me in 2011. "In concert they were a very different sounding band to what they were on album. They did these long jams, and they'd all solo… It was damn funky."

On 26 November, they captured their live show on record, the result the phenomenal *Live*. Part of a four-night run at the High Chaparral Club on Chicago's south side, the seven-piece line-up - Harold Brown, Howard E Scott, Lee Oskar, B.B Dickerson, Lonnie Jordan, Papa Dee Allen and Charles Miller – were indeed damn funky.

Live comprises just seven tracks, six of them stretched-out jams, all effortlessly loose, greasy, and jazz-flexed. The longest, the album closer Get Down, is 20 and a half minutes in duration and a masterclass in making a point – the lyrics protest police brutality and call out Nixon – while building and releasing rhythmic tension. The remaining tracks are equally satisfying, from Slippin' Into Darkness, a spectacular showcase of percussive skill, to the-then previously unissued Ballero, a gorgeous flute-led Latin dancer issued as the album's single.

Live gave the group yet another US R&B No 1; more importantly, it's the sound of a group living in the moment and striving towards the transcendentally divine.

FOCUS

Live At The Rainbow

(Polydor 2442 116, 10/73, Trifold sleeve, No 23) **£18**

By Joe Geesin

Dutch progressive rock band, Focus, are best known for their hits Hocus Pocus and Sylvia, and the subsequent appearances on *The Old Grey Whistle Test* and *Top Of The Pops*. Hocus Pocus was, at the time, much like the Johnny B Goode scene from *Back To The Future*: no one was expecting it, it blew everyone's mind, but everyone went mad for it. So, after three studio albums, a storming UK tour and the success of those television appearances, a live album was the obvious next step. Recorded at the Rainbow in London (as the title suggests) in May 1973, this album features material from those three albums, *In And Out Of Focus*, *Moving Waves* and *Focus 3*. And in addition to founder and pianist/flutist/vocalist Thijs Van Leer and mainstay guitarist Jan Akkerman are bassist Bert Ruiter and drummer Pierre van der Linden.

The album kicks off with the gentle Focus III, alternating keyboard and guitar breaks, both showing appreciation of melody with some deft touches, a slow yet searing break or two, all layered over jazzy rhythms. The 11-minute Answers? Questions! Questions? Answers! features several pace changes, fluctuating between rock and fusion, Jan Akkerman's guitar something to behold, and the flute reminiscent of early King Crimson.

Side two opens with Eruption, mixing whimsical and abrasive classical influences, giving an ELP feel at times. However, the highlight is the high-speed, blistering yet extended Hocus Pocus, a rondo shredded by a heavy metal robot with flute, yodelling, whistling, scat vocals and one of the most incredible guitar solos you'll ever hear. And that extended yodel mid-song, fantastic breath control, and almost unrecognisable from the better known 7" version.

Sylvia and a Hocus Pocus reprise close the album. This album cemented the band's live reputation and hit No 23 in the UK charts. The original release came in a trifold sleeve, while some international editions came in a different single sleeve.

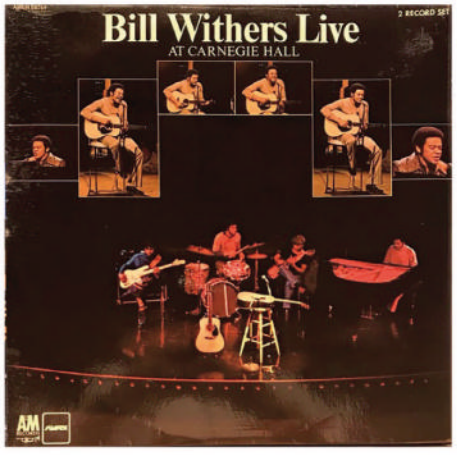
Hocus Pocus features one of the most incredible guitar solos you'll ever hear

BILL WITHERS

Live At Carnegie Hall

(Sussex/A&M AMLD 3001, 2LP, 4/73) **£30**

By Daryl Easlea



Bill Withers had only been in the popular consciousness for 18 months when he took to the stage in the prestigious surroundings of New York's Carnegie Hall in October 1972 for a prospective live album. Although he had released a single in 1967, Withers had continued working as a mechanical aircraft engineer until his debut album, *Just As I Am* in 1971. His single, Ain't No Sunshine, changed everything, and his warm, easy-going style enchanted many.

Recorded on a night of heavy rain, Withers is genuinely humbled by the reaction of his audience. He thanks his crowd repeatedly for coming out in the storm, and magic crackles from the start. Opener – his then current single – Use Me goes down so well, he gives in immediately to the multitude and plays it again, straight away. The album starts like an encore and the intensity builds from there.

Live At Carnegie Hall has stunning versions of Ain't No Sunshine (just listen to the cheer as it starts and the pin-drop quiet that follows), Lean On Me and a take of Harlem that brings the house down.

Withers is more than a performer, he's a raconteur. This can be heard during the band introductions in Friend Of Mine, and his hilarious yet passionate reminiscing about his grandmother before Grandma's Hands. His denouncement of war as "one big drag" in the intro to the show-stopping anti-Vietnam I Can't Write Left Handed is unbearably poignant.

Up there with the greatest live R&B albums of the early 70s – Curtis Mayfield's *Curtis/Live*, *Donny Hathaway Live* and Van Morrison's *Too Late To Stop Now – Live At Carnegie Hall* is one of those rare in-concert captures that puts the listener right there in the room. For one night only, the Apollo in Harlem moved 68 blocks downtown.

Beck Bogert & Appice **Live In Japan 1973, Live In London 1974** *4CD, 4LP, purple LP, are out via jeff-beck-official.myshopify.com on 15 September. An 11-disc Super Deluxe Edition of* **Space Ritual** *is out via Cherry Red on 29 September. The band play London's Royal Albert Hall on that day.*

1973 DEBUT LIVE ALBUMS
SELECTED DISCOGRAPHY

By Joe Geesin

BECK, BOGERT & APPICE
73 Epic ECPJ 5/6 — **LIVE IN JAPAN** (2LP, gatefold sleeve, 10" booklet, large poster, red inner sleeves, black obi; reissue has green or red obi, also issued in a single sleeve) ..... **£45/£30/£20**

Edition to look out for
13 EICP 30024-6 — **LIVE IN JAPAN** (2CD, Deluxe Edition, Blu Spec Audiophile, remastered, gatefold card sleeve, booklet, poster) **£75**

ERIC CLAPTON
73 RSO 2394 116 — **RAINBOW CONCERT** (LP, gatefold sleeve) **£12**

Edition to look out for
14 RSO B00 21958 01 — **RAINBOW CONCERT** (180g LP, US, gatefold sleeve, remastered, reissue) **£30**

DEREK & THE DOMINOS
73 RSO 2659 020 — **IN CONCERT** (2LP, gatefold sleeve, 'Made In England' on labels, sleeve printed by MacNeill Press Ltd, later by Howards Printers Slough Lrd) . **£15**

Edition to look out for
96 Mobile Fidelity Sound Lab MFSL 2 239 — **IN CONCERT** (200g 2LP, remaster, numbered, reissue) **£150**

LEONARD COHEN
73 CBS 65224 — **LIVE SONGS** (LP, some have different track timings) **£15**

Edition to look out for
73 CBS ASF 1759 — **LIVE SONGS** (LP) **£20**

CREEDENCE CLEARWATER REVIVAL
74 Fantasy FT 520 — **LIVE IN EUROPE** (LP, single LP reissue of 2LP originally released in US and Europe) **£12**

Edition to look out for
73 Fantasy CCR 1 — **LIVE IN EUROPE** (2LP, US, gatefold sleeve, tan labels with Fantasy logo at top, tracks aligned or centred, later with label design) **£18**

FOCUS
73 Polydor 2442 116 — **AT THE RAINBOW** (LP, trifold sleeve, flat or raised ring label, record made in England or US) ..... **£18/£15**

Edition to look out for
73 EMI EMS 80884 — **AT THE RAINBOW** (LP, Japan, obi, promo) **£35**

GENESIS
73 Charisma CLASS 1 — **GENESIS LIVE** (LP, matt sleeve, large 'Mad Hatter' label, originally with 'Chrisma Live Giants' sticker, "This album is dedicated to Richard Macphail who left us April, 1973" on rear, distributed by B&C) **£30/£25**

Edition to look out for
73 Charisma 6369 942 A — **GENESIS LIVE** (LP, Italy, different 'Peter Gabriel Flower' sleeve, cream boarder, large Mad Hatter label) **£40**

HAWKWIND
73 United Artists UAD 60037/8 — **SPACE RITUAL ALIVE** (2LP, foldout sleeve with inners, labels state 'A Product Of United Artists Ltd' or 'A product of Liberty-United Artists Records Ltd') **£60**

Edition to look out for
73 Liberty LLP 93091B — **SPACE RITUAL** (2LP, Japan, promo, foldout sleeve, booklet, poster, obi).. **£250**

MAHAVISHNU ORCHESTRA
73 CBS S 69046 — **BETWEEN NOTHINGNESS AND ETERNITY** (LP, CBS inner sleeve) **£12**

Edition to look out for
74 CBS CQ32766 — **BETWEEN NOTHINGNESS AND ETERNITY** (LP, Canada, quadrophonic) **£45**

MAN/VARIOUS
73 United Artists UDX 205/6 — **CHRISTMAS AT THE PATTI** (2LP, 10", gatefold seeve) **£22**

Edition to look out for
05 Air Mail Archive AIRAC 1119/20 — **CHRISTMAS AT THE PATTI** (2CD, replica paper sleeve, Japan) **£30**

URIAH HEEP
73 Bronze ISLD 1 — **LIVE** (2LP, laminated gatefold sleeve, 10-page programme attached inside gatefold, inner sleeves) **£22**

Edition to look out for
73 Bronze 0000001 5 — **LIVE** (2LP, Peru, gatefold sleeve, programme, titles and text in Spanish) ... **£40**

WAR
73 MCA MCSP 304 — **WAR LIVE** (2LP, gatefold sleeve) **£15**

Edition to look out for
73 Max LP. 1727 — **WAR LIVE** Pt ! (LP, Turkey) **£20**

BILL WITHERS
73 A&M/Sussex AMLD 3001 — **LIVE AT CARNEGIE HALL** (2LP, gatefold sleeve) **£30**

Edition to look out for
73 Sussex SUS L 7025 — **LIVE AT CARNEGIE HALL** (reel-to-reel 1/4 inch, US) **£90**

YES
1973 Atlantic K 60045 — **YESSONGS** (3LP, wide spined, book opening gatefold sleeve printed by Robor Ltd, no 'W' logo on label rims, outline 'Yes' on inner sleeves, all matrices end in 1) **£25**

Edition to look out for
74 Atco ATLP 046/047/048 — **YESSONGS** (3LP, 3 individual identical single sleeves, brown border, vol 1,2 or 3 on labels; reissued on Atlantic 1979 with brown or blue border or different sleeves) **£60**

NEIL YOUNG
73 Reprise K 54010 — **TIME FADES AWAY** (LP, rough uncoated sleeve, fold-out insert) **£40**

Edition to look out for
73 Reprise MS 2151 — **TIME FADES AWAY** (LP, Lebanon) **£100**

From The Vaults

Reissues, remasters and compilations

Thrill Seekers

Long-planned box set becomes a salute to the legacy of Terry Hall. *By Terry Staunton*

Fun Boy Three

The Complete Fun Boy Three

★★★★

Chrysalis CRB 1428 (5CD/DVD)

Never let it be said Terry Hall, Lynval Golding and Neville Staple allowed the grass to grow under their feet. Barely two years elapsed between the release of The Specials' debut single Gangsters and the announcement of their departure from the band when Ghost Town was top of the charts, and the lifespan of Fun Boy Three, in terms of records issued, was only slightly longer.

There was an overlap between the groups, though, as the latter's debut single, The Lunatics (Have Taken Over The Asylum), was written for the former but met with short shrift by other members, notably the most frequent originator of new material, Jerry Dammers. In that sense, bruised but unbowed, Fun Boy Three were born out of necessity.

If the breakaway trio had a blueprint to follow it wasn't immediately identifiable. The doom-laden melody and sombre metaphors of Lunatics were followed by the almost polar opposite frivolity of It Ain't What You Do (It's The Way That You Do It), a percussive reupholstering of a 1930s jazz number once recorded by Ella Fitzgerald. Hmm, maybe the arrival of the group's first album will provide more tangible clues.

Or maybe not. The 1982 eponymous debut's mission statement is largely "no idea is a bad idea", running the gamut from the broken Britain dub poetry of Best Of Luck Mate to the jaunty Madness-isms of The Telephone Always Rings, from the school of Ian Dury music hall funk of Faith Hope And Charity to the deadpan chants of Life In General. It's a not unpleasing mish-mash of styles, similar in spirit to their last group's long-playing swansong, *More Specials*.

A climate of at least partial discipline permeates the following year's *Waiting*, arguably due to the wisdom and experience of Talking Heads' David Byrne as producer, honing rather than overhauling the songs. Having said that, it kicks off on a curveball with Ron Goodwin's Murder She Said, the film composer's familiar theme to Margaret Rutherford's comic outings as Agatha Christie's Miss Marple in the early 60s.

Dispensing with the throwaway intro, it's an album where the group's maturing songwriting is powerfully evident. The mock theatricality of Tunnel Of Love and defiant sweethearts exchanges of Our Lips Are Sealed (co-written by Hall with then-girlfriend Jane Wiedlin of The Go-Go's) secured Top 10 hits, the latter a masterclass in articulate, elegantly constructed pop.

The More I See (The Less I Believe) didn't fare so well as a single, the same daytime radio programmers who'd embraced Ghost Town shying away from a song painting an even bleaker portrait of Belfast ("They keep telling me it's not my concern/ When petrol bombs fly, when cars overturn"). Equally uncomfortable subject matter, at odds with the carnival cabaret of the music, features in Well Fancy That!, with Hall in the role of a young boy, "12 and naive", groomed and molested by a teacher. Only years later did the singer reveal he was writing from harrowing personal experience.

Both LPs have been remastered in coloured vinyl, but the box set (now an unexpected tribute to Hall following his death from pancreatic cancer in December 2022) is the only place to find the wealth of additional content, including a DVD of promo clips, *Top Of The Pops* appearances, and a full gig from the *Old Grey Whistle Test* concert series. Much of the bonus audio has been previously available on expanded reissues of the albums, but the dozen or so new extras are led by a real curio, David Byrne's other-worldly guide vocal on a rough version of Bob Dylan's If Dogs Run Free from the *Waiting* sessions.

Chances are it might have more easily found a home on the hit-and-hope first album, but by the time of the second it was surplus to requirements for a group growing in confidence with an unwavering belief in their abilities. Presumably, it was that belief, that hunger, which prompted them, as with The Specials, to move onto the next chapter.

Q&A

Lynval Golding recalls post-Specials life – and fun – with a phenomenal friend.

Terry's death shocked thousands of fans. Did you know he wasn't well?
I wasn't fully aware of just how ill he was; he was a very private man in many respects. After we'd been involved in putting the box set together I got the sense he wanted to get going on another Specials album as soon as possible – he seemed really focused on it. Looking back now, it was probably an indicator to how his health was. I'd taken a break to have spinal surgery, and when I got back to England last October his wife told me he wasn't very well at all. We were just about ready to record, the studio had been booked, and I was supposed to be finishing off pieces of the songs Terry had written, but about a week later he got the full diagnosis. Bam! Bam! Bam! That was it.

It must have hit you hard; you'd been dear friends since he was in his teens.
I was always the closest one to him in The Specials. We were very tight and he'd talk to me about things he never mentioned to anyone else. I was the first one he confided in about the story behind Well Fancy That!, but even then it was a long time after we recorded it. At first I couldn't listen to the song anymore, it really threw me, but I think it was courageous of him to write it, like a form of therapy. I think what he went through never left him, and his later depression and mental health issues all stemmed from what happened when he was just 12 years old.

> "There was no stopping Terry's talent"

It's remarkable, though, how he had the strength to go on to such great success.
Definitely! It could have completely ruined the man's life, but there was no stopping his talent. He wrote about 90 per cent of the Fun Boy Three's lyrics, and he always knew how to help me with things I was writing – he was like an amazing mindreader. He was a genius – just listen to all things he did, not just with The Specials and us, but throughout his career.

Has it been difficult to talk about him?
It was, at first, and this is the first real interview I've done since he died. I have to say I'm enjoying it, because now I'm able to reflect on how much he meant to me without feeling trauma. I did speak briefly to someone from the BBC a couple of days after the news broke, but I was feeling so raw that I couldn't process my thoughts properly. The press at the time was full of Terry soundbites that just seemed to make the pain worse, but now I feel like I'm on a mission to remind people just how phenomenal a musician – and man – he was. I honestly believe he's one of the best songwriters this country has ever produced.

Did you have clear ideas about how FB3 would be different to The Specials?
Terry had a vision. We listened to all sorts of music together, crazily different things to give us inspiration, but at the same time none of us wanted to *completely* move away from what The Specials had done. Our first single, The Lunatics, would have been a natural follow-up to Ghost Town, and we actually wrote it and demo-ed it, just the

***The Complete Fun Boy Three*: a fitting tribute to Terry Hall**

three of us, before we took what I like to call our extended break from The Specials. Unfortunately, the politics within the organisation meant that wasn't going to happen, so we decided to separate ourselves from the rest of the band.

By the organisation, do you mean Jerry Dammers specifically?
Well, Jerry hadn't been involved in the demo, and while he'd previously been the driving force behind the band, things were changing. Myself, Terry and Neville were kind of the iconic frontmen when we played live, but we wanted to contribute more to the writing of material. Ultimately, we had to walk away to find an outlet for our ideas.

Gangsters features on the live discs in the box set. Was it the only Specials track FB3 ever played?
Yep, the only one, and it was an acknowledgement of where we came from. It was the first Specials record, so it's significant to our shared history, and we all had a part in writing it – I came up with the lyric, "They use the law to commit crime." It was a real band effort; an example of what people can achieve when they're working together on the same page, which is what FB3 was always about.

What's the story behind the *Waiting* outtake of David Byrne singing If Dogs Run Free?
Haha! We were just messing around one day. I can't remember if it was Terry or David who suggested we give it a go; they were both really big Dylan fans. I suppose it could have made it onto the record if we'd decided to work on it properly, but it was just a bit of fun during a break from more serious work.

Did you enjoy working with him?
He was absolutely fantastic, I would work with him again tomorrow. He was very soft-spoken, he'd sit in his chair and almost whisper suggestions about what to do with any given song. He's a really wonderful human being, and really creative – and that brought out the creativity in us. We'd actually tried to get Brian Eno to produce the album but he wasn't available, so it made sense to approach someone with a similar mindset [Eno co-produced three Talking Heads albums]. I've been so lucky in life. I'm in the middle of writing a book about it, and I always tell people I won the biggest jackpot ever by getting to work with three musical geniuses: Jerry Dammers, David Byrne and, of course, Terry Hall. I feel truly blessed. *As told to Terry Staunton*

Photo: Brian Aris, Photo: Lynval Q&A credit: Shane O'Neill

JAZZ COLLECTOR

By Charles Waring

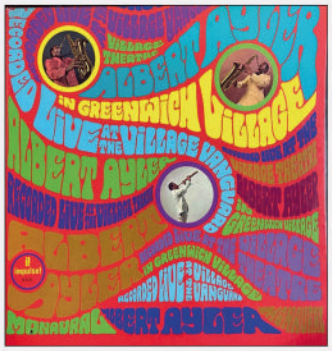
Originally from Cleveland, Ohio, saxophonist **ALBERT AYLER** was noted for his raw power and searing, soul-searching tone. He made his name as an avant-garde trailblazer at Bernard Stoller's New York-based ESP-Disk imprint in the first half of the 1960s before John Coltrane persuaded his producer Bob Thiele to allow Ayler to join him at Impulse! "Trane" was honoured by his mentee via the track, For John Coltrane, the opening cut on Ayler's Impulse! debut ***In Greenwich Village*** (★★★★★ **Superior Viaduct**), a mind-blowing collection of live performances presented in a suitably far-out, psychedelic cover. A landmark in free jazz, the record is now revived on vinyl for the first time in three decades.

Another imperishable avant-garde classic resurrected on the same US reissue label is guitarist **SONNY SHARROCK**'s ***Black Woman*** (★★★★ **Superior Viaduct**), which was produced by flautist Herbie Mann and first issued by Atlantic's short-lived Vortex imprint in 1969. Viewed by some as the originator of the "shredding" guitar technique, Sharrock put blues, free jazz, and gospel elements into a blender and came up with a unique musical concept defined by an unorthodox rhythmic approach to the guitar. The evocative title track, featuring aching cries by Sharrock's wife, Linda, is the killer cut.

Released by Atlantic Records the previous year was one of the finest albums in the canon of bebop drum deity **MAX ROACH**. ***Members, Don't Git Weary*** (★★★★ **ARC**) is a superior cache of post-bop small group jazz now revived on LP by Gilles Peterson's new reissue label. It finds Roach leading a young quintet featuring trumpeter Charles Tolliver, saxophonist Gary Bartz, and pianist, the late Stanley Cowell. The resonant-voiced singer Andy Bey guests on the gospel-infused title track but the standout cut is Cowell's delicate waltz-time groove ballad, Effi, named after his then-wife.

Roach teamed up with **CHARLES MINGUS** in 1952 to begin the Debut label. By 1960, it was defunct and both men were recording for the newly formed Candid imprint, whose jazz catalogue was acquired by British producer Alan Bates in 1989. Mingus' second LP for the company ***Mingus*** (★★★★ **Candid**) is now reissued on vinyl and CD and illustrates the bassist/composer's workshop approach to jazz. Featuring three, different-sized ensembles that all include Eric Dolphy, the album includes the side-long track MDM, which recycles old tunes by Duke Ellington and Thelonious Monk to create an epic jazz fantasia.

A graduate of Cass Tech, the redoubtable Detroit high school that produced Donald Byrd and Kenny Burrell, **DOROTHY ASHBY** was a pioneering jazz harpist who played on Stevie Wonder's *Songs In The Key Of Life* and was sampled by Jurassic 5 and Bonobo. Her early career is celebrated by ***With Strings Attached 1957-1965*** (★★★★ **New Land Records**), a brilliant vinyl compilation consisting of six LPs, all impeccably mastered by Cohearent Audio's main man Kevin Gray. The set includes a beautiful booklet, with a foreword by contemporary harpist Brandee Younger, and is packed with rare photos, memorabilia, and an informative essay.



The late **McCOY TYNER,** who rose to fame as the pianist in the John Coltrane Quartet in the first half of the 1960s, recorded *Enlightenment*, one of his greatest live albums, at the iconic Montreux Jazz Festival in 1973. Now, extracts from three other concerts that the pianist recorded at the small Swiss lakeside town can be found on a vibrant 2LP set, ***The Montreux Years*** (★★★★ **BMG RIGHTS MANAGEMENT**). It contains previously unreleased performances from 1981, '86, and 2009 featuring cameos from jazz luminaries Freddie Hubbard, Joe Henderson, Arthur Blythe, Bill Frisell, and John Scofield. Highlights include a vibrant big band rendition of Walk Spirit, Talk Spirit and a beguilingly beautiful Song For Aisha.

Though he's now retired from performing, **GARY BURTON**, now 80, can be heard at the peak of his powers on a stupendous new audiophile vinyl pressing of the 1974 LP ***The New Quartet*** (★★★★ **ECM**), reissued as part of ECM's excellent *Luminessence* series. His translucent vibes shimmer alongside excellent guitar work from Mick Goodrick as well as Abe Laboriel's elastic bass lines and Harry Blazer's nuanced drums.

The same year, Goodrick appeared on **JACK DEJOHNETTE**'s much-overlooked gem ***Sorcery*** **(★★★★ Craft Recordings)**, the first of the ex-Miles Davis drummer's two albums for the Prestige label. Veering from modal jazz-rock grooves to more abstract, freer pieces, it's a kaleidoscopic affair that features DeJohnette on keyboards and saxophone as well as his trademark drums. Remastered by the redoubtable audio boffin Kevin Gray, the album is reissued here as part of Craft's Jazz Dispensary Top Shelf series, which brings to light previously hidden treasures.

Like DeJohnette, Philly-born **JOHNATHAN BLAKE** is a composer as well as a drummer, renowned for his musicality, eclectic style and colouristic approach to percussion. His fifth album, the autobiographical ***Passage*** (★★★★ **Blue Note**) is a fabulous creation that highlights Blake's storytelling abilities and features contributions from Immanuel Wilkins and Joel Ross.

Co-led by Glaswegian pianist/composer Marco Cafolla and saxophonist/flautist Konrad Wiszniewski, **MAMA TERRA** have unleashed a fine debut called ***The Summoned*** (★★★ **Acid Jazz**). The sextet, who have developed their own expansive, spiritually inclined style, are augmented on two numbers by the dynamic US hornblower Jeremy Pelt.

At 82, the legendary Windy City saxophonist **ROSCOE MITCHELL** is still going strong. The Art Ensemble Of Chicago co-founder and much-vaunted avant-garde luminary leads his own 30-piece orchestra and also plays in a smaller setting with his "Space Trio" on an absorbing new live album ***At The Fault Zone Festival*** (★★★★ **Wienerworld**), recorded last year in California. The chief highlight is the epic 28-minute Distant Radio Transmission, an eerie, atmospheric composition which underlines Mitchell's genius.

Orchestral music of another hue comes from the acclaimed Norwegian saxophonist and composer **MARIUS NESET**, who returns in tandem with the **NORWEGIAN RADIO ORCHESTRA** for ***Summer Dance*** (★★★★ **ACT**), a gorgeous series of bucolic-themed tone poems composed during a visit to the picturesque Greek island, Santorini.

Moving to Los Angeles, sound scientists **HIGH PULP** release their third long-player ***Days In The Desert*** (★★★★ **-Anti**), an alluring synthesis of jazz, electronica and indie rock that defies description. Listen out for ear-catching cameos from Brandee Younger, James Brandon Lewis and Kurt Rosenwinkel.

Finally, **DONNY McCASLIN**, whose edgy, explorative saxophone lines helped define the sonic architecture of Bowie's *Blackstar* album, returns with his fifteenth long-player, ***I Want More*** **(★★★★ Edition)**. It's a blistering, hard-hitting affair where elements from dub, electronica and alt-rock are smashed together to create an angsty, trippy kind of cyberpunk jazz. Wild, man.

Kevin Ayers

Falling Up

★★★★

Esoteric ECLEC 2841 (CD)

Soft Machine man reigns in Spain

From 1988, the last major label album by the elegantly jaded avant-garde former Soft Machine member Kevin Ayers has long been unavailable and arrives here newly remastered. By the time it originally arrived, Ayers had left the rock'n'roll circus, retreating to Majorca and this, apart from long-time guitar partner Ollie Halsall, features Spanish musicians and was recorded in Madrid. While less dramatic than his early 70s albums, and less defined than 2007 swansong, The Unfairground, this wins one over with its warm, Mediterranean feel. It kicks off with the laid-back partying of Another Saturday Night (In Deya) and finishes with one of his most beautiful, poignant songs, Am I Really Marcel?; in between are the likes of Another Rolling Stone and Flying Start, Ayers singing a Mike Oldfield song, a track that had appeared on his chum's *Islands* album.

Nick Dalton

Burt Bacharach

Dream Big: The First Decade Of Songs

★★★★

Cherry Red/El ACME 369 CDX (3CD)

The building blocks of a brilliant career

Although forever revered for the sophistication of his 1960s work with lyricist Hal David, Burt Bacharach's formative years as a jobbing composer make for surprisingly broad listening. This terrific collection finds space for elegant balladry from the likes of Nat King Cole, Peggy Lee and Johnny Mathis, before moving onto the articulate pop-soul of Jerry Butler, Gene McDaniels and Tommy Hunt. It's on those soulful inclusions that the partnership with David first establishes itself (Butler's Make It Easy On Yourself, McDaniels' Another Tear Falls, both subsequently covered by The Walker Brothers), propelled to even greater heights with the arrival of their frequent muse, Dionne Warwick. A fourth disc highlights myriad influences on Bacharach's writing, including Claude Debussy, Leonard Bernstein and Charlie Parker.

Terry Staunton

Bad News

Every Mistake Imaginable: The Complete Frilly Pink Years 1987-1988

★★

Cherry Red/7ts QHNECD 7 DZ (2CD)

The news hasn't bettered with age

History records that *The Comic Strip*'s hapless heavy metal troupe made their TV bow a full year before *This Is Spinal Tap* hit cinemas, but they were a considerably less nuanced or funny prospect. The two episodes broadcast by Channel 4 are fine in their own right, but records released

after the event and compiled here get tedious all too quickly. Originals like Masturbike and Drink 'Til I Die are one-note parodies with very little point, and there's a tiresome reliance on puerile Derek & Clive-like swearing prefacing several tracks. Whereas Tap could actually *play*, there's not much mileage in Adrian Edmondson and chums being intentionally amateurish on Bohemian Rhapsody or Roy Orbison's Pretty Woman. *Terry Staunton*

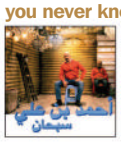
The Bathers
Unusual Places To Die
★★★★
Past Night From Glasgow PNFG 44 (CD, LP)

The unheralded Glasgow group's 1987 debut

A group so indie they're named after a painting by Paul Cézanne, Glasgow's The Bathers formed in 1985 from the ashes of Friends Again, whose other members went off to found Love & Money. The Bathers' single ex-Friend Chris Thomson is notable for the moody, Bowie-esque croon of his vocal, a transatlantic tone far removed from Glasgow's other singers of the day (The Blue Nile's Paul Buchanan excepted). This reissue of 1987's debut follows the group's first record in 21 years last year, also on PNFG, and is an always-welcome reminder of their greatness. Listen out for Thomson complimenting a lover with the words "she plays guitar like Tom Verlaine" on Latta's Dream, the vividly world-weary Take Me Back To The Brooklands and the gothic groove of Juju Peach amid an album which is compellingly distinctive throughout. *David Pollock*

Ahmed Ben Ali
Subhana
★★★★
Habibi Funk HABIBI 022 (CD, LP)

The Libyan reggae album you never knew you needed



Habibi Funk's crusade to open musical minds continues with this compilation from Libyan singer and producer Ahmed Ben Ali. *Subhana* is drawn from cassettes released by Ben Ali in the mid-2000s, including the title track, released as a 12" by Habibi Funk back in 2020. Ben Ali's music is a synthesis of reggae and Libyan folk music (known as Zimzamet) with elements of Middle Eastern music, self-produced at home. The result is a fresh take on the reggae that dominated Libyan music in the 70s, with processed synths and Ben Ali's charismatic and confident vocals to the fore. Ya Ghalian Alakheera's synthesised bagpipe sounds and call and response vocals are typical of the anything goes approach, creating an joyful alternative sound of the summer. *Jamie Atkins*

British Sea Power
Man Of Aran
★★★★
Rough Trade RTRAD 499 LP2 (2LP)

Beloved soundtrack makes maiden voyage on vinyl

Across their first three albums, British Sea Power charted an idiosyncratic course through indie-rock, but it's arguably this soundtrack which revealed the depths they could plumb. The promotion of auxiliary bandmates Abi Fry (viola) and Phil Sumner (cornet) to full-time members was perfectly timed: with a newly expanded palette of sounds, the group fashioned an emotive companion piece to director Robert J Flaherty's semi-fictionalised representation of life in a fishing community on the Aran Islands, off the west coast of Ireland. From the watery waltz of The Currach to the danger-strewn rapids of Spearing The Sunfish, the score churns, swells and crashes. Like the best of their work, *Man Of Aran* also exists unmoored from place, a testament to universal struggle and the human spirit. *Jason Draper*

Chris & Cosey
Techno Primitiv
★★★★
CTI CTITP 23 (LP)

Trust
★★★
CTI CTITR 23 (LP)

Pagan Truth
★★★★
CTI CTIPT 23 (LP)

Rediscovering the duo's delightfully deviant disco

As time passes, the margins catch up with the mainstream. Chris & Cosey seemed so leftfield back in the 80s, it almost felt deviant to listen to them. How times change, and this ongoing reissue series offers an opportunity to catch up with some of the most delightfully inventive synthesiser work of the era. *Techno Primitiv* is at the poppier end of their spectrum, with Cosey doing her Humberside Grace Jones over her and Carter's palette of pulsing beats. In a parallel universe, Shivers In The Dark would be on 80s hits collections. By 1989's *Trust*, the pulses were harder; New Order meeting Siouxsie. *Pagan Truth* from 1991 had truly moved forward with the technology. Sin is a marvellous update of TG's Hot On The Heels Of Love. Ripe for reinvestigation, these releases look and sound amazing. *Daryl Easlea*

Gene Clark White Light/
Roadmaster
★★★★
BGO BGOCD 1494 (CD)

Tambourine man's solo steps

Gene Clark had it all: the voice, the looks and the songwriting ability. Yet his mid-60s breakthrough with The Byrds proved his career peak, drink, drugs and mental instability taking their toll. These recordings from 1970-72 comprise his first solo album and the tracks for an intended follow-up; issued in the Netherlands as *Roadmaster*, the latter would only find wider release in 1986 and more than stands up today, Clarence White's distinctive guitar the icing on the cake. The sleeve note is short on detail on the specifics of the albums in question, though their original liner notes are reproduced. Purchasers are directed to Johnny Rogan's epic tome *Requiem For The Timeless Vol 2* to gain crucial further context. *Michael Heatley*

John Coltrane With Eric Dolphy
Evenings At The Village Gate
★★★★
Impulse!/UMG 5551418 (CD, LP)

Two titans of modern jazz breaking the sound barrier

Back in 1961, not everyone approved of Coltrane's short-lived union with avant-garde trailblazer Eric Dolphy. In fact, one irate *Downbeat* critic was so hostile after witnessing Dolphy augmenting Trane's quartet that he dubbed their adventure in sound as "anti-jazz." It certainly wasn't orthodox bebop, which is patently obvious when listening to *Evenings At The Village Gate*, a long-lost recording from the summer of 61 recently discovered gathering dust in New York's Public Library. The set's five tracks, containing three iconic Coltrane numbers (elongated versions of My Favorite Things, Impressions, and Greensleeves), show how Dolphy pushed the saxophonist to new heights of creativity. Though the sound's not as sharp as the pair's iconic Village Vanguard recording from November 61, it clearly illuminates their deeply empathetic musical relationship. *Charles Waring*

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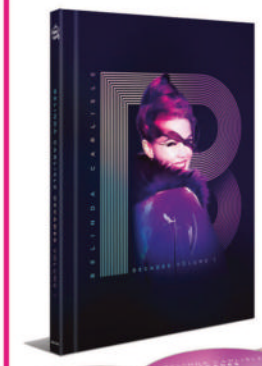
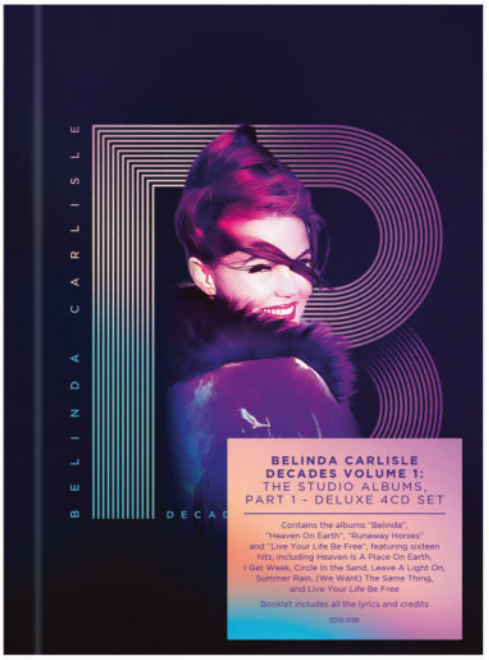


BELINDA CARLISLE
DECADES VOLUME 1:
THE STUDIO ALBUMS PART 1

4CD MEDIA BOOK SET

Following on from **Belinda Carlisle's worldwide "Decades" tour of 2022-23**, the Edsel label is proud to present the **first volume in a series of media book sets of Belinda's recordings.** This **first 4 CD set** contains **Belinda's first four solo albums: "Belinda" (1986), "Heaven On Earth" (1987), "Runaway Horses" (1989)** and **"Live Your Life Be Free" (1991).**

Between them, these albums feature **sixteen hits,** including ***Heaven Is A Place On Earth, I Get Weak, Circle In the Sand, Leave A Light On, Summer Rain, (We Want) The Same Thing,*** and ***Live Your Life Be Free.*** The **36-page booklet** includes all the **lyrics** and **credits,** plus **annotation** and **photos.**



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SOUL COLLECTOR

By Lois Wilson

Del Jones was raised in West Philadelphia and, informed by Gil Scott-Heron and Amiri Baraka, he formed **DEL JONES' POSTIVE VIBES**, a psych-funk-spoken word vehicle to protest societal injustice. Intense performances at local community hubs the African Tea Room and The Church of The Advocate landed him the sobriquet "the war correspondent" and his 1973 debut ***Court Is Closed*** (★★★★ **Now-Again**) is a masterpiece, Jones vociferous throughout, calling out oppression. Limited to a run of only 500 copies, it went largely unnoticed but then adding brass overdubs, arranged by his uncle, the jazz trumpeter Herbie Jones, who'd made his name with Duke Ellington and Ella Fitzgerald, he reissued it under the name Positive Vibes. This time it reached a larger audience and today is something of a holy grail. Both versions are included on this great double vinyl package and there is a triple vinyl edition also available comprising a bonus disc of singles and rehearsals including the potent, previously unheard Attica.

From Nevada's high desert, **THE SEXTONES** are a four-piece helmed by singer and guitarist Mark Sexton. They make soul music that pays homage to the early 70s and ***Love Can't Be Borrowed*** (★★★★ **Record Kicks**) is produced by Kelly Finnigan of The Monophonics and is accomplished and mature, its songs a judicious mix of sumptuous ballads and modern dancers, fully orchestrated with strings, horns, vibes and also sublime female background vocals. The touchstones are the Delfonics, Baby Huey and Curtis Mayfield but with Sexton's distinct silk'n'smooth falsetto, they are always their own thing.

From Portland originally but now calling Chicago home, **JAN JAMES** is a blues rocker with a soulful voice. ***Time Bomb*** (★★★ **Blue Palace**) is her 13th album and the follow-up to 2020's *Justify*. A blues rocker with a soulful voice, James' style is indebted to Janis Joplin - whom she played in the play Love Janis - and is captured here on 13 originals co-written with guitarist/bassist Craig Calvert. Bookended by the Motown-y Swingin' In The Sweet Sunshine and Always The Blues, unsurprisingly considering its title, a cutting blues number, it also includes songs that address the personal - the healing Sometimes Love's Like That - and the political with the self-explanatory Desperate Times and Blood On Your Hands, her damning response to the January 6th insurrection.

Born in Montreal in 1928 and raised in Cape Town from 1950, **GALT MACDERMOT** studied African music at university before returning to Montreal to work with Cannonball Adderley with whom he won his first Grammy Award in 1961 for African Waltz. In 1964, he moved to New York where he wrote the music to 1967's *Hair* which eclipsed everything he did after, including his evocative score for 1969's *Woman Is Sweeter* (★★★★ **Now-Again**), which is full of in-the-pocket funk grooves with snappy drums by Bernard Purdie and Idris Muhammad, guitar flicks by Charlie Brown, thick bass by Jimmy Lewis and MacDermot's organ and piano atop summoning every mood imaginable.

BLIND BOYS OF ALABAMA follow up 2017's *Almost Home* with ***Echoes Of The South*** (★★★★ **Single Lock**), their terrific album of covers of gospel, soul and R&B songs that have inspired them. Recorded at the Nutthouse Recording Studio in Sheffield, Alabama and named after the first radio show they ever performed on (out of WSGN in Birmingham, Alabama), it's all mighty fine from a sublime The Last Time and passionate Keep On Pushin' to their heartfelt take on Friendship.

THE SPINNERS' ***The Complete Atlantic Singles – The Thom Bell Productions 1972-1979*** (★★★★ **Real Gone Music**) is just that, two discs of A and B sides overseen by the genius producer and issued on Ahmet Ertegun's label including I'll Be Around, Rubberband Man and Are You Ready For Love?.

From Itta Bena, Mississippi, **ELDER JACK WARD** had a local hit with The Christian Harmonizers called Don't Need No Doctor in 1964 and he also recorded with the Gospel Four and stood in for OV Wright in the Sunset Travelers. By the late 70s, though, he'd dropped off the radar. In 2021, he returned with *Already Made*, an album of tough gospel and blues and its follow-up ***The Storm*** (★★★★ **Bible & Tire**) is more of the same filled with comforting ballads and tear-the-roof-off testifiers recorded with producer Bruce Watson and the ever-dependable Sacred Soul house band. Ward sadly passed away on April 11 this year.

Tribal Rites Of The New Saturday Night: Brooklyn Disco 1974-5 (★★★★ **Ace**) is Bob Stanley's imagined soundtrack to Nik Cohn's essay of the same name which, published in New York magazine in June 1976, became the basis for Saturday Night Fever. It's life-affirming stuff, from Margie Joseph's sumptuous I Can't Move No Mountains to Gloria Scott's euphoric Just As Long As We're Together. A superb collection.

THE JACKSON 5's **Diana Ross Presents The Jackson 5** (★★★★ **Elemental Music**) and **MARTHA AND THE VANDELLAS**' ***Dance Party*** (★★★★ **Elemental Music**) are vinyl-only reissues of the respective Motown classics, the first named the Gary, Indiana based family's debut from 1969. The second named is the girl group's 1965 humdinger of a third album.

JOHNNY BENAVIDEZ's ace first album ***My Echo, Shadow And Me*** (★★★★ **Timmion**) pays homage to the golden age of Chicano soul – his grandfather John Lorenzo Guzman sung in El Paso's Sonny Powell and the Night Dreamers and is one of his primary influences.

The Dead Daisies
Best Of
★★★
The Dead Daisies Pty Ltd 441282 (2CD, 2LP)
Chapter-ending 'greatest hits' for US hard rockers

David Lowy's hard rock outfit The Dead Daisies have now run up 10 years on the clock. To mark this milestone, as well as to commemorate the end of the Glenn Hughes-fronted era (rather strangely, his predecessor John Corabi has now returned to the fold), *Best Of* rounds up 20 tracks culled from the band's six studio albums. Things kick off with Miles In Front Of Me and Lock'N'Load from their self-titled 2013 debut and then work sequentially through to Hypnotize Yourself and Born To Fly from 2022's *Radiance*. Face I Love, previously only available on a CD single, makes its vinyl debut, and a pair of unreleased left-overs from the *Radiance* sessions – The Healer and Let It Set You Free – runs the album to its close. *John Tucker*

Kiki Dee Band
I've Got The Music In Me
★★★
Demon EDSL 0148 (2CD)
Kiki plus Gus equals Dee time

Dee's second album for the Rocket label in 1974 was boosted by the bombastic title track's transatlantic success as a single. It also introduced the short-lived Kiki Dee Band. The album has already been reissued in 2008, but this attractively packaged third iteration, resembling a gatefold 7" single sleeve, is worthy of attention. The nine-track album that occupies disc one is mostly jazzy, folky soft-rock enhanced by Gus Dudgeon's production and riding on Bias Boshell's keyboards. Disc two contains singles Hard Luck Story and How Glad I Am, plus B-sides and four Phil Harding 1983 remixes of Music… possibly too much for most. Kiki seems happier these days as part of a duo, but her band period remains an interesting diversion. *Michael Heatley*

Depeche Mode
Sounds Of The Universe: The 12" Singles
★★★★
Sony/Legacy 196871049177 (7x12")
Basildon's best, boxed

Depeche Mode's 12th studio album, *Sounds Of The Universe*, was released by Mute Records in April 2009 and received widespread acclaim because the songs were hooky, dark and – most relevantly – made with analogue synths. In other words, it sounded like Depeche Mode used to sound in the 80s, with that nostalgia element reinforced here with a new entry in DM's ongoing 12" vinyl singles project. Launched in 2018, this series takes the single mixes and associated cuts from a given album and presents them on audiophile-quality 12" vinyl discs, seven of which appear here. We get seven versions of Wrong, 10 of Peace and a further 10 between the two double A-side songs, Fragile Tension and Hole To Feed: three more discs collate B-sides and bonus mixes, giving us two mixes of Come Back, one of Oh Well and three of the US-only single Perfect. Dig beyond the singles, because there's gold here: the Black Light Odyssey remix of Oh Well is a slice of trance straight from the drawer marked 1993. *Joel McIver*

The Folk Implosion
Music for KIDS
★★★★
Domino REWIG144 (CD, 2LP)
Lou Barlow's teenage flicks tunes impress

Relentlessly pursued by tearaway indie-filmmaker Harmony Korine, Dinosaur Jr/Sebadoh troubadude Lou Barlow buckled and agreed to score the tyro writer's 1995 movie about teenagers in trouble. Recorded with multi-instrumentalist John Davis, the result showcased some of Barlow's strongest work, brimming with experimental elasticity and an intuitive feel for mood. Drawing on a loose lo-fi groove and R&B beats, Natural One banked deserved breakout attention. Nothing Gonna Stop adds infectiously looping grooves, while Wet Stuff is dingy and hypnotic. The haunting Jenny's Theme, DIY sound collage Nasa Theme and pulsing motorik pop of Wide Web further testify to the productivity of the sessions. Complemented with scratchy and silky remixes by UNKLE and the Dust Brothers, Barlow's wayward offspring matures beautifully. *Kevin Harley*

Star Power

Fifty years on, and thanks to a brand-new remaster, Ziggy's final giggy has never looked better.
By Jason Draper

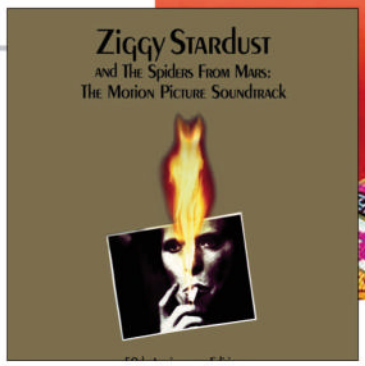
David Bowie: not just a true innovator in music but also in different ways to wear your nan's blanket

David Bowie

Ziggy Stardust And The Spiders From Mars: The Motion Picture

★★★★

Parlophone 5054197561153
(2CD/2CD/Blu-ray, 2LP)



As with *The Rise And Fall Of Ziggy Stardust And The Spiders From Mars*, the significance of David Bowie's final Ziggy concert now looms so large as to overshadow the actual thing itself. At Hammersmith Odeon, on 3 July 1973, before closing the show with Rock'N'Roll Suicide, Bowie effectively sacked The Spiders live on stage, telling the audience, "Not only is this the last show of the tour, but it's the last show that we'll ever do." "Bowie Quits," ran the *NME*'s front-page headline four days later. Fifty years on, we're still discussing that moment.

It was all captured on film, too, and what's now known as *Ziggy Stardust And The Spiders From Mars: The Motion Picture* also acquired its own myth, thanks to a troubled history of edits and legal wrangling. Finally, with this 50th-anniversary release, the visuals are on par with the audio, the digitally restored footage doing for the 2003 DVD reissue what producer Tony Visconti's 2003 remix did for the original 1983 album release.

It's still a gig shot in 1973, and DA Pennebaker's signature *cinema-vérité* style, perfect for clinging to a tightly coiled Dylan in cramped hotel rooms in *Dont Look Back*, has a tendency to box Bowie in. Compared with Brett Morgen's treatment of archival footage in *Moonage Daydream*, Pennebaker's edits show their age. But he was also limited by the dark stage lighting, and the restoration work overseen by his son Frazer is fantastic. No longer does this look like newsreel footage of something taking place in the shadows: what was once a constraint has been retrofitted into something more intentionally moody. Bowie and The Spiders' performance is as electric as ever, but now their metallic costumes positively glow, as if powered by the adrenaline coursing through the band. As a home viewer, distanced by a screen and half a century of legend, you are invited to be present. And Bowie, too, now that it's possible to catch his facial expressions while, say, egging Mick Ronson on at the end of Hang On To Yourself, seems to be enjoying the moment, pulling out all the stops at the end of a period he'd later admit to having become "exhausted and completely bored with".

Befitting the upgrade, the encore footage of Jeff Beck, on a medley of The Jean Genie and The Beatles' Love Me Do, plus a cover of Chuck Berry's Around And Around, is finally instated. For decades, the guitarist had refused to clear his appearance, worrying that his flares made him seem like a relic next to The Spiders in their space-age garb. In fact, the whole 12-minute section feels like a curious throwback, though Bowie, about to make a bid for his future, seems the most carefree he has all night, swinging his hips to some super-charged R&B. And then the announcement. And relief meets disbelief.

Few artists have one single gig that plays such a central role in their story – Dylan at Newport Folk Festival, 1965; Sex Pistols at Manchester's Lesser Free Trade Hall, 1976; Prince at First Avenue, 1983 – but there is only one moment in rock history where a star has decided to "retire" (or, more accurately, move on) live onstage, right at the point of escape velocity. The farewell show, the reunion tour, the full album performance: it's a familiar cycle today. But Bowie, in this instance at least, remained true to his word. Fifty years on, that seems as remarkable as the rest.

Q&A

Spiders pianist Mike Garson on opening Ziggy's "retirement" show, and surviving the cull shortly afterwards.

What do you remember about the final Ziggy gig?
First of all, I was aware of what was going to happen, which made it difficult for me because all the Spiders were friends of mine… And then, what made it even wackier is: a couple hours before we went on, David came over to me, and he was a little nervous and asked me to open the show, playing a medley of four of his songs… So then *I* was nervous. And he told me after the show that he was more nervous for me than he was for himself. I did this bizarre overture-slash-medley of Changes into Space Oddity, Ziggy and John, I'm Only Dancing. And then the band came on. And the rest is history.

What did you think when he told you it was going to be the last show?
Holy shit. This is not good. And a lot of people don't know this: between 1972, when I joined for the first Ziggy US tour, and when we completed *The Soul Tour*, at the end of 1974… in that same period of time he fired five different bands, and I was the only one that remained. To this day, it makes me shake a little bit, how I escaped not being fired. Because I was only hired for eight weeks, initially. And I ended up doing 600 shows with him.

Part of the legend is that Bowie got "lost" in the Ziggy character. Did you see it that way, or is that a bit of mythmaking?
I don't think that's mythmaking. A friend of mine, Andrew Robinson, played a serial killer in a *Dirty Harry* movie way back. He told me it took him six months to snap out of it. Because you have to be real. Well, you take a character like Ziggy, and all the things that's implied in that character, and you're trying to deliver: you could cross over and lose it for a while. So I was worried as a friend. And I saw it affected him. But more importantly, I think he was done. He got his point across.

You came from an avant-garde background. How did you find your space within The Spiders' rock'n'roll?
It was tricky, because I felt like an invader. They had a beautiful thing together, and all of a sudden there's this absurd counterpoint. And David's liking it, that's the thing. He would egg me on to do anything I wanted. The freedom that this man gave me, no singer has ever given me. Because he was comfortable in his own skin. He knew that if someone like me gave all this other stuff, it was only going to add to his music.

> "David would egg me on to do anything I wanted"

Your last David Bowie *Alumni Tour* was halted because of COVID-19. Do you have any plans to reboot it?
It's 50 years since *Aladdin Sane*, so maybe I'll do one show of that and see if Woody [Woodmansey, Spiders drummer] wants to come out and do it, and some of the other alumni, and get two or three great singers who loved David… I actually turned down about 100 *Alumni* shows this year. I got burned out being on a bus, making no money and travelling with 17 people. I'm 77… I still love playing the piano. I just wish there was another David Bowie out there, or someone comparable, with whom I could co-create at that level. That would be the only thing that would put me back on the road.
As told to Jason Draper

REGGAE COLLECTOR

By Mike Atherton

Even the keenest reggae collectors may not remember **LLOYD CHARMERS'** 1973 album *Moody And Blue*. Indeed, it would be surprising if they did because, although scheduled to come out as Trojan TRLS 96, it was never actually pressed. Now Doctor Bird Records, in their increasingly familiar guise of Raiders Of The Lost Album, have exhumed the original tapes and bulked them up into the 38-track double *CD* ***Moody And Blue*** **(★★★★ Doctor Bird).**

The core 12 tracks find Lloyd, stylish and urbane, singing melodic songs like Sweet Harmony, Mr. Bojangles and his own Play Me over carefully crafted rhythms. It's a set of refined lounge reggae, but the plethora of bonus tracks show what a versatile and musically articulate artist he was, as he works through soul classics like Let's Get It On, hard roots numbers such as Pure Fire and the boisterous drinking ditty White Rum And Salvation with equal aplomb. One track in particular shows his imagination and sense of fun, as he plays the jaunty Swedish Rhapsody on skating-rink organ over a tough rockers rhythm, a tongue-in-cheek performance which is a sheer delight.

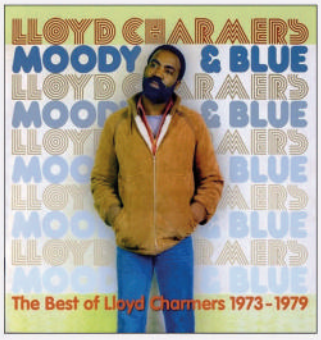
DESMOND DEKKER's ability to compose catchy, memorable songs and to deliver them in a tricky, agile light tenor voice brought him enduring popularity in Jamaica, and eventually in Britain too. ***The Essential Artist Collection*** **(★★★★ Trojan)** does his memory proud, presenting 28 tracks on a handsomely-gatefolded double LP pressed, as befits a man who proclaimed himself the King Of Ska, on royal purple vinyl**.**

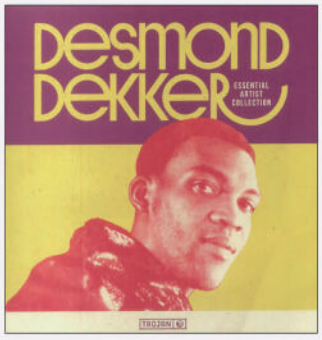
Unusually for a Jamaican artist, Desmond remained faithful to one label, Leslie Kong's Beverley's Records, for much of his career, and the bulk of the music here is from that source. Inevitably the album kicks off with the 1969 US chart-topper Israeltes, a serious sufferers' anthem beneath its bright exterior. It retraces its steps to take in his 1963 breakthrough hit, the moral message Honour Your Father and ska missiles like the rampaging and amusing Get Up Edina. From the rocksteady era of the mid-60s come numbers such as the haunting Beautiful And Dangerous, the romping Jamaican Festival song Intensified, and the hypnotic 007 which gave Desmond his first UK chart success. The rippling rhythms of the Beverley's All Stars provide ideal support for reggae tunes such as Pickney Gal and the irresistably catchy Licking Stick.

By the 80s, Desmond's hits were behind him, but Jamaica Ska from his underrated LP with The Specials shows that he had lost none of his verve and drive – qualities which helped him achieve more British pop hits than Bob Marley scored in his lifetime. With the exception of the turgid Fu Manchu, presumably included to pander to collectors who pay unwise amounts for rare original copes, this is an immaculate compilation.

In what appears to be the prevalent reggae reissue trend of 2023, the dub albums just keep on coming. They may not have been the very first dub LPs – Prince Buster's *The Message* and Joe Gibbs' preposterously priced *Dub Sequeldo* probably beat them to it – but a brace of Bunny Lee-produced sets in the 1974/75 period established **KING TUBBY** as the master of dub mixing engineers. Now they're back on vinyl thanks to Greensleeves' new Gorgon label. ***King Tubby Presents The Roots Of Dub*** **(★★★★ Gorgon)** finds Tubby, who incidentally was a quite slim man (his mother's surname was Tubman, hence his nickname), setting out his musical stall on thrillingly inventive deconstructions of strong Lee-produced rhythms such as John Holt's A Love I Can Feel, Cornel Campbell's Stars and Johnny Clarke's Rock With Me Baby. The last-named is particularly effective, with the flying cymbals cutting through the sound like a cutlass through a cushion.

The similarly-titled ***King Tubby Presents Dub From The Roots*** **(★★★★ GORGON)** leads with a version of Rainy Night In Georgia featuring remarkable multi-layering and sonic swoops. Familiar rhythms like Stealing and Ali Baba receive dramatic treatments from Tubby, with The Aggrovarors band in full cry one moment, then simmering down to cavernous drums and skulking bass the next. The highlight, in a 14-track set which has no lowlights, is Invasion, with its crazy electronic intro, its heaped, lurching horns and juddering reverb, a magnificent demonstration of the dub master firing his mixing desk on all six cylinders. These two albums are a treasury of deep, complex and often exhilarating dub.





John Foxx

The Golden Section

★★★★

Metamatic META 77 LP (LP)

Annexe

★★★★

Metamatic META 78 LP (LP)

Synth-pop pioneer's golden selection

Stylish 40th anniversary celebration of the Ultravox! founder's third solo set, *The Golden Section*, electro-pop that had evolved impressively into a fully-fledged band sound. Packed with catchy songs – notably near-hits Endlessly, with its psychedelic Beatle-esque flourishes, and Your Dress – there's the Germanic touch of producer Zeus B Held and the guitar of Robin Simon who'd graced Foxx-era Ultravox! finale, *Systems Of Romance*. *Annexe* is indeed an annexe, 10 tracks previously on a 2008 *Golden Section* CD re-release but vinyl rarities – the single version of Endlessly, varied alternate versions, others such as A Woman On A Stairway leaning towards Foxx's later ambient work – and the irrepressible should-have-been-a-single Young Man with its "Oooh-la-la-shoop-shoop" refrain. Both in gatefold sleeves, the first is clear vinyl, *Annexe* in red.

Nick Dalton

Frijid Pink

The Deram Recordings 1970-71

★★★

Esoteric ECLEC 22836 (2CD)

US rockers' year of living dangerously

Chiefly (or solely) remembered for their guttural cover of House Of The Rising Sun, Detroit natives Frijid Pink enjoyed a moment in the sun that was always destined to be fleeting given their endearingly innate clumsiness. Look, Led Zeppelin supported them on one occasion, which must have been the most pitiless evisceration since the heyday of the Coliseum. I Want To Be Your Lover, a grab-bag of cardinal sins, defines them. Yard-hollering vocalist Tom Beaudry patently never received the Hendrix memo – "No more 'gotta gotta gitta', 'cos we don't haveta haveta haveta" – while Rick Stevers' ploppy drum solo is essentially a contact mic on a long-drop toilet at a haricot bean festival. Guitarist Gary Thompson, meanwhile, is the kid through the stud wall pulling 24/7 duty with a Sears amp and wah-wah pedal, oblivious to restraint and restraining orders. Yet, somehow, it's all great, trashy fun. They had Blue Cheer in their veins, and we salute them for that.

Oregano Rathbone

Emmylou Harris

Stumble Into Grace

★★★★

Nonesuch 0075597904925 (LP)

Early 00s gem on limited cream vinyl

The third album of Emmylou Harris' creative rebirth (following 1995's *Wrecking Ball* and 2000's *Red Dirt Girl*), *Stumble Into Grace* (2003) has finally made it onto vinyl. It's an airier, more delicate affair than its predecessors, with ambient washes and folky instrumentation complementing Harris' ethereal vocals beautifully. As with *Red Dirt Girl*, Harris wrote or co-wrote the majority of the material here – more evidence of a remarkable late-blooming songwriting talent. Highlights include the joyful collaboration with Kate and Anna McGarrigle on Little Bird and Strong Hand (For June), a reflection on June Carter and Johnny Cash's relationship with moving vocals from Linda Rondstadt.

Jamie Atkins

Iron Savior

Riding On Fire – The Noise Years 1997-2004

★★★

Cherry Red / Dissonance DISS 0222 BX (6CD)

Comprehensive early years' collection

Many years after they'd last worked together, in 1996 guitarist/singer Piet Sielck hooked up again with the by now ex-Helloween guitarist Kai Hansen, and the following year saw their new band's self-titled debut appear in the shops. This six-disc set collates Iron Savior's first five albums, lobs in 1992's lengthy *Interlude* EP and adds a further 11 bonus tracks. The music is pretty much traditional metal but with a Teutonic twist and a huge nod to Judas Priest: amongst the 81 cuts on offer loiter, amongst other bands, four Priest covers as well as Seal's Crazy. Occasionally generic but more often than not throw-your-head-back-and-yell exciting, this set represents the opening salvo of an exciting Hamburg-based act who may not be that well known but who are still active now. *John Tucker*

Instant Funk

Instant Funk: The Albums 1976-1983

★★★★

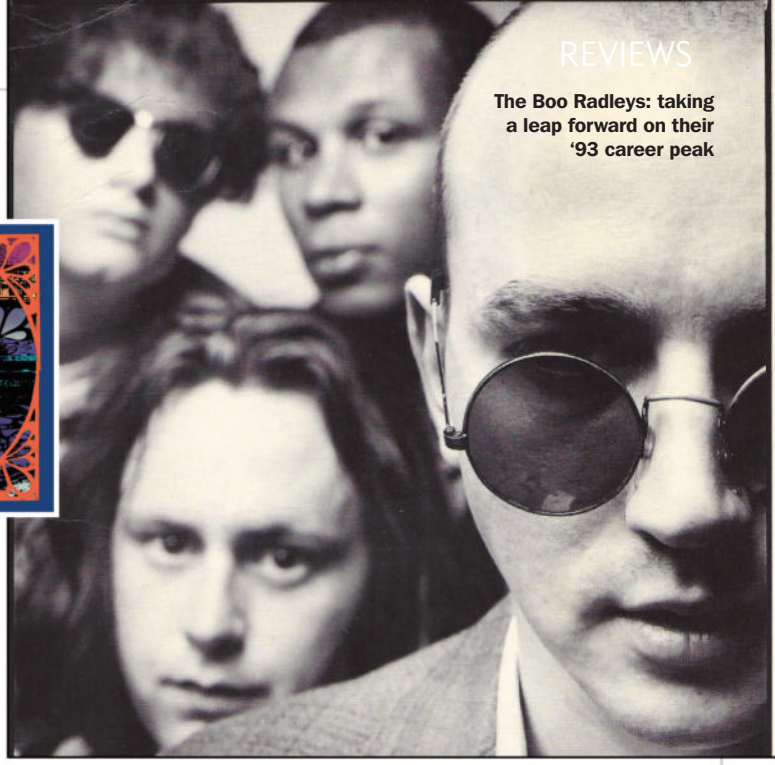
Robinsongs ROBINBX 65 (5CD)

Slam dunk the funk

Starting life as Bunny Sigler's backing band before releasing *Get Down With The Philly Jump* on PIR, New Jersey's Instant Funk found success hopping aboard Salsoul's accelerating disco train, scoring an R&B chart-topper in '78 with I Got My Mind Made Up (You Can Get It Girl) and its epic Larry Levan rework. Including rare-on-CD debut, this five-disc beauty corrals the band's albums (*Instant Funk*, *Witch Doctor*, *The Funk Is On*, *Looks So Fine*, *V* and *Kinky*), along with singles, including Witch Doctor, No Stoppin' That Rockin' and Bodyshine; 65 tracks brandishing skin-tight whooping party funk, infectious chants, live electro and flights into disco delirium (plus occasional oddities like Darth Vader). Lesser known but up there with the era's funky,

Upwardly Mobile

The band who helped to map Britpop. *By David Pollock*



The Boo Radleys: taking a leap forward on their '93 career peak

The Boo Radleys

Giant Steps

★★★★

Two-Piers BN 7 CD (CD, 2LP/3LP)

One of Creation Records' most high-profile signings of the 90s spoke endlessly about being the new Beatles, but another, more modest group which got there a couple of years earlier really walked the walk. The Merseyside-founded Boo Radleys didn't have the same lightning-in-a-bottle qualities as Oasis, but after the patchy indie debut *Ichabod & I* in 1990 and their tentative 1992 Creation debut *Everything's Alright Forever* (recorded for Rough Trade and snapped up on the cheap by Alan McGee when that label went down), 1993's *Giant Steps* – now celebrating its 30th anniversary with a vinyl reissue – lived up to its name.

Here was a group stepping out of the squalling shoegaze noise of the indie disco and heading home, ears still ringing, to play records produced by George Martin and Brian Wilson. Lazarus, the first song recorded for the album and the piece which convinced McGee and Creation co-founder Dick Green they could be trusted to produce the record themselves, is often viewed as emblematic of the sound of *Giant Steps*. Yet the song stands apart, both a modestly late-placed sonic centrepiece and a prescient look and listen to what was about to happen to British music. Its video was 90s as hell, with a nervous McGee and various opulently made-up models pouting for the camera in the back of a London cab. The song isn't nearly so dated, its triumphant, timeless horn melody washing over Tim Brown and Rob Cieka's powerful rhythm section.

On Lazarus's verses, Simon 'Sice' Rowbottom's angelic voice nails the blend of tender cockiness and carefree doubt which fragile but hopeful young males following in their wake would adopt. Martin Carr provided "fa-fa-fa"ing beat group harmonies and a whole lot of songwriting talent (although Sice, interviewed below, notes that Brown – modest and never hungry for credit – was a studio wizard in his own right).

Upon this song, the rest of this double record leans. There are songs here whose lightness or experimentalism only makes real sense amid the safety-in-numbers environment of the tracklist here; the vapour-lite lullaby One Is For, for example, the sonically playful, engine-lift vibration of Ride My Way Runway or the Super Furries-ish acid folk of The White Noise Revisited.

An album that has weathered the years as a resonant, heartfelt and original artefact of its day far better than the majority of its contemporaries, *Giant Steps* is the record Noel Gallagher has been trying to write since the day Oasis split up.

Q&A

The Boo Radleys' long-serving lead singer and guitarist Simon 'Sice' Rowbottom on the band's creative highlight.

What are you up to?
We're touring *Giant Steps* live, playing it from start to finish, which never happened back in the day. It's going down incredibly. Talking to people afterwards, this album meant a lot to people of a certain era. Then it's back to the day jobs. I've been a psychologist for the last 14 years, I run a private practice in Oxfordshire. Tim [Brown] is a teacher.

Why isn't Martin Carr involved?
I've promised him I won't talk too much about this, because there's not one objective truth. After [1998's] *King Size*, it's fair to say we lost interest – or we were a bit tired; we'd been at it since school days. We should have gone on hiatus, seen where we were, but we all went and got different lives. Then, at my 50th birthday party, Tim and I got chatting and said we both had songs, we got Rob to play drums and they became finished songs. I went to Martin and said, "This is happening, do you want to be a part of it?" He didn't, which is fair enough.

Did you always have the ambition to do something as expansive as *Giant Steps*?
We always wanted to be The Beatles – not the fame or the success, it was the experimentation, the never being satisfied and constantly searching. We never knew how to go about that. I look back on our first album [1990's *Ichabod & I*] and see it was a demo, really. It's a terrible album. We did our musical growing up in public.

"We always wanted to be The Beatles – not the fame or the success, it was the experimentation"

What role did Creation play in your development?
Giant Steps owed a lot to Creation. *Everything's Alright Forever* [1992's second album] was recorded for Rough Trade, but the label went down. Our manager managed Slowdive, so he said to Alan McGee, "Boo Radleys have this album, it's recorded, do you want it?" He took us on, then we went in with Alan Moulder to record Lazarus, which they really liked, that made them trust us. Dick Green was an absolute champion for us. When we said we'd like to make an album without a producer, he said, "Yeah, on you go." That incredible trust allowed *Giant Steps* to come together.

What do you remember about recording it?
We had a really good bunch of songs. We didn't set out to make this wide, expansive thing, we just went in for six weeks and did things that kept us interested. 'We've got this tiny Casio keyboard, let's have a go.' 'Shall I get on top of the vocal booth to sing Run My Way Runway?' It was like the teacher left the music room and let the kids run riot. Creation were cautious about it being double vinyl, but to give Dick Green his credit, he said, "If that's what you want, that's what you do." It was a brilliant decision.

What effect did *Giant Steps* have on the band?
We'd been critically acclaimed for a long time, which was fine, but at some point we had to sell records. We'd never been easy to pigeonhole, and there were benefits and costs to that. *Giant Steps* was something new, but it was difficult to sell – I think originally less than about 60,000. From there the focus became, right, you're critically acclaimed, everyone likes you, now you've got to become successful. That probably wasn't very good for us. [1995 No 1 album and commercial high-point] *Wake Up!* is my least favourite of our albums – it's the least true to us.
As told to David Pollock

slightly eccentric best.
Kris Needs

Jorma Kaukonen

Live At The Bottom Line

★★★

Omnivore OVCD 520 (2CD)

Fine set from an Americana master

The six-stringer of Jefferson Airplane and Hot Tuna Jorma Kaukonen hit the New York stage in 2003, stopping off at Greenwich Village club The Bottom Line to promote his Grammy-nominated *Blue Country Heart* album. Instrumental support came from sometime Tuna mandolin-player Barry Mitterhoff and steel guitarist Cindy Cashdollar, fresh from a stint with Asleep at the Wheel. As you'd expect from his many previously issued live recordings, there's the usual mix of country, blues and folk stylings on offer, plucked from the time-honoured repertoires of the Rev Gary Davis, Jimmie Rodgers and others. Suffice to say Kaukonen's own three compositions fit seamlessly into the mix. And the reception given to Good Shepherd, a cut from Jefferson Airplane's *Volunteers*, suggests his audience had taken the musical journey with him all the way from the 60s. *Live At The Bottom Line* is a good place to jump on board.
Michael Heatley

Back To Basics

The mild, the innocent and the *C86* jangle: the early days of Bobby Gillespie's gang. *By Kevin Harley*

Primal Scream: before their Technicolor reinvention

Primal Scream

Reverberations (Travelling In Time)

★★★★

Young Tiki YT001 CD (CD, LP)

Even leather-trousered Stones acolytes and rebel-rock noise-makers had to start somewhere. Released on Primal Scream's fledgling Young Tiki label, this compilation of 1985-6 material is the sound of a young band who needed nothing more than a paisley shirt and a Byrds best-of to get loaded. Long before some of the damning stories surrounding the recent, tragic death of keyboardist Martin Duffy, it stands as a salute to more innocent times in the Scream camp: dreamy, wide-eyed and ready to jangle.

Gathering BBC session recordings and five tracks from the Scream's first two Creation singles, the results won't excite a clamour for a *Screamadelica*-style tour in their honour. Some of the songs are flimsy and breathless, with Bobby Gillespie, guitarist Jim Beattie and bassist Robert Young in hoc to their enthusiasms. But there's a soft-core charm and a winning desire for escapism here that slips down easy, as it no doubt did for listeners feeling the budding twinges of Postcard nostalgia back then.

The Scream may have been in no shape to define a generation yet, but they raided their record collections with a fervour that seemed to incite others to follow. At various points, the collection reverberates to the influences of The Byrds, Love, The Velvet Underground and Big Star. You can hear Beattie's love of Peter Buck's 12-string Rickenbacker magic on R.E.M.'s *Reckoning*, too. Even so, Imperial is now no less notable as a forerunner of The Stone Roses' She Bangs The Drums. Likewise, Velocity Girl maps out its sunny-day fantasy on the same cold, lonely streets as Made Of Stone would.

Light and airy, Velocity Girl was a ready-made candidate for the *NME*'s *C86* compilation. Gillespie would not withhold his opinions on that scene: "They can't play their instruments and they can't write songs," he opined. Fair enough: the Scream's sunny-day yearning was the cassette's stand-out cut.

> It stands as a salute to more innocent times in the band

Feverclaw and Tomorrow Ends Today elicit another double take, bouncing along like Belle And Sebastian 10 years before their time. On Silent Spring, Gillespie is just a few flower-powered notes from Ian Brown again. I Love You has the Velvets stamped all over it, such that you can imagine it slotting in nicely alongside I'm Sticking With You on the cult-ish mixtape soundtrack to Lynne Ramsay's film *Morvern Callar*. Bewitched And Bewildered trips out on the same blissed trajectory as Galaxie 500 later would, while all the leaves on Leaves are, of course, brown.

Even if the Bunnymen-ish Crystal Crescent is breezily infectious while it lasts, you can hear why this well of influence would not withstand repeat visits from the Scream. The material is a fascinating reminder of how they were once the mellifluous yin to the corrosive yang of Gillespie's time in the Mary Chain, but interest dries out as Gillespie's umpteenth "la la-la-la" or "sha-na-na na-na" drains the well.

Even at a mere 35 minutes, *Reverberations* can seem a little stretched. But another version of Scream would soon break out from under the fringes and polka-dot shirts, Hulk-like, and a taste of the rock monsters within awaits here. After half an hour of mild-hearted jangle, MC5-ish closer Spirea X bursts startlingly into garage-fired live, a propulsive promise of noisier things to come.

Fela Kuti

Gentleman

★★★★★

Knitting Factory KFR 2009-8 (LP)

A classic from Afrobeat icon

Gentleman develops the interlocking rhythms of the preceding *Afrodisiac* album over three lengthy tracks. Originally released in 1973, *Gentleman* marked bandleader Fela Kuti's debut on the saxophone, after the departure of Africa 70 tenorist Igo Chico, heard to stunning effect on the album's 14-minute-plus title track. On this rail against African elites dressing like old colonial rulers in the sweltering heat, Kuti plays the sax like he sings, in furious yet melodic blasts. Fefe Naa Efe addresses the need to move on after lost love, while Igbe (Na Shit), deals with betrayal and self-respect, with the word "shit" being sung in several Nigerian languages. A fascinating, dense, danceable album, one of Fela Kuti's key works, sounding superb in a clear pressing. *Daryl Easlea*

Madness

Can't Touch Us Now

★★★★

Union Square Music SALVOLP 18 (2LP)

Double 180 gram vinyl reissue of 11th album

Despite the departure of singer songwriter Cathal Smyth (a.k.a. Chas Smash), Madness' last album to date was a Top 5 hit and artistic triumph, recorded at East London analogue studio Toe Rag and co-produced by its owner Liam Watson, the band and Clive Langer who helped create their 80s hits. The band's 80s sound is retained but feels fresh, the half speed master sounding fabulous. Suggs proves a great lyricist on Blackbird, a poignant tribute to Amy Winehouse, Pam The Hawk, a vignette about a Soho character and Mr. Apples, a classic Ray Davies-esque Madness song about a figure of the establishment with a dark secret, now a mainstay in their live set. *Jon Harrington*

Magnum

Great Adventure – The Jet Years 1978 – 1983

★★★

Hear No Evil HNEBOX 196 (6CD)

Extensive early years set

Although one of the UK's finest rock bands, Magnum's 1978 debut, *Kingdom Of Madness* (supplemented here by a bonus disc of early demos and album outtakes), and *Magnum II* (with bonus 7" material), are at times rather muddled pomp/prog affairs, although certainly not lacking in ambition. Recorded live at The Marquee, 1980's *Marauder* marked the end of the band's first phase, as their next release *Chase The Dragon* contained sharper, more focused material. Further evidence of their onstage prowess comes with *Invasion Live*, recorded in Nashville at this time and which appears here uncredited, missing a track and inexplicably scattered across the discs. Magnum's days with Jet Records unfortunately ended with the rather rushed and impotent *The Eleventh Hour!* Getting nowhere on a label that didn't seem to care, Magnum faked their own demise in August 1983 to escape their contract. And that's when things really took off. *John Tucker*

Ramuntcho Matta

Ramuntcho Matta

★★★★

Wewantsounds WWSLP 77 (CD, LP)

Cult French avant-funk classic reissued

French musician Ramuntcho Matta had amassed quite the artistic pedigree by the time he released this debut album

in 1985. The son of abstract expressionist Roberto Matta and brother of artist Gordon Matta-Clark, he spent two years in New York in the late '70s, where he interned at Laurie Anderson's studio, shared a flat with Arto Lindsay, and hung out with Don Cherry and Talking Heads' Tina Weymouth and Chris Frantz. Returning to Paris, he spent the early 80s as part of the city's verdant post-punk scene. All of these influences and a healthy dollop of individualism inform the music on this little-known album, recorded as the soundtrack to a show by French choreographer Régine Chopinot. Lo-fi no wave vignettes are interspersed with some brilliantly oddball, world music infused instrumentals such as Zoique 2, which melds echoed horn blasts, funk-infused bass lines and tabla beats to create something shimmeringly new.
Paul Bowler

Tara Milton
Serpentine Waltz
★★★
Heavy Soul ROR 131 (LP)
Ex-Five Thirty singer songwriter's solo debut

First given a limited release on (now sold out) CD only in 2018, *Serpentine Waltz* slipped below the radar but it's an impressive, cinematic album enveloped in a late-night mood of dreams and nightmares. Musically it's a long way from Milton's previous combos – the energetic mod flash and crash of Five Thirty or the edgy pop punk of The Nubiles; this is a thoughtful, introspective, sometimes lyrically abstract, debut with hints of Nick Drake, Bob Dylan and Mick Head but also jazz. The lavish production is by Sam Williams and musicians include Little Barrie Cadogan who adds guitar to Laying Low (In Chicken Town) and Dexys' Sean Read who plays organ and arranges the brass.
Jon Harrington

Nagat
Eyoun el Alb
★★★
Wewantsounds WWSLP78 (LP)
Intoxicating fusion of old and new

Curated and annotated by Disco Arabesquo, Eyoun el Alb – previously available only on cassette – is another fine example of the vibrancy of Egypt's music scene in the early 80s. With two of the album's four tracks produced by Al Massrieen's Hany Shenouda, former child star Nagat Al Saghira had been singing professionally for over 20 years, by the time of recording. She brings all her experience to bear on the 20-minute, multi-part title track Eyoun El Alb (Eyes Of The Heart) which brims with emotion; her hypnotic, keening vocal over a percussion-heavy, traditional Egyptian orchestra. There are grooves and chunky basslines to be found on the album's remaining three tracks; especially the ballad, Bahlam Ma'ak (I Dream with You) sweetly funky and as light as a feather. *Daryl Easlea*

Stevie Nicks
Complete Studio Albums & Rarities
★★★★
Rhino 0603497835966 (10CD, 16LP)
The Gold Dust Woman going it alone

Stevie Nicks remains the most successful member of Fleetwood Mac away from the band, although the last of her four platinum albums was 1989's *The Other Side Of The Mirror*. Subsequent releases maintained a high standard, especially *In Your Dreams* (2011) with Eurythmics' Dave Stewart producing and co-writing, but it's that first decade of albums upon which Nick's solo reputation was built.

The first, *Belladonna* ('81), is the most robust, Nicks' folkloric songs given AOR substance by contributions from Tom Petty & The Heartbreakers, Don Henley and players from the E Street Band, while *Rock A Little* ('85) benefits from more focused and reflective writing. The rarities component of this box set highlights her interpretative skills, adding atmospheric colour to Petty's Free Fallin' and Buffalo Springfield's For What It's Worth. *Terry Staunton*

Don Rendell
Live At Klooks Kleek
★★★
Om Swagger OMSCD 011 (CD)
British modern jazz giant caught in his prime

First issued by *Record Collector* as a limited-edition LP pressing in the magazine's *Rare Vinyl Series* in 2017, this amateur recording capturing Don Rendell, then 37, leading a well-drilled sextet now arrives on CD. The six tunes were recorded in September 1963 on rudimentary audio equipment in Kleeks Kleek, a hip London jazz and R&B club located in West Hampstead's The Railway Hotel. Given the age and nature of the recording, the sound is surprisingly good with the concert providing a vivid aural snapshot of Rendell at the peak of his saxophone prowess. The performance shows that Rendell always played his sax with skill, passion, and commitment, whether he was blowing his way through a bebop classic, navigating a jazz standard, or improvising on a movie theme song.
Charles Waring

Tom Robinson Band
The Albums 1978-79
★★★★
Cherry Red/7ts QCDGRAMD 208 Z (3CD)
The complete works, including 18 bonus tracks

Anthems aplenty adorn the expanded version of Tom Robinson Band's debut *Power In The Darkness* in this set, notably the petrolhead rallying cry 2-4-6-8 Motorway and the articulate protest of (Sing If You're) Glad To Be Gay. Robinson's equally politically pointed on the cuts from the original album, like the call-to-arms Up Against The Wall and the jazzy, ruminative Too Good To Be True. Richer textures are heard on the follow-up, *TRB2*, producer Todd Rundgren sanding down the rough edges of its predecessor, although the songs are, overall, less immediate. Bully For You (co-written by Robinson and Peter Gabriel) and All Night All Night aim for a more bombastic rock jugular, while Crossing Over The Road flirts with Steely Dan sophistication.
Terry Staunton

Wham!
The Singles: Echoes From The Edge Of Heaven
★★★
Sony 19658720477 (CD/10CD, 2LP, 11x7"/Cassette)
Take me dancing tonight, again

They only plied their wares as a duo for four years, but George Michael and Andrew Ridgeley left us with some top-drawer pop that endures today, from the faux rebellion of Young Guns and Bad Boys to the carefree summer soundtrack of Club Tropicana and Wake Me Up Before You Go-Go, to the more sublimely grown-up woes of Everything She Wants. It's all here, a testament to their consistent radio-friendliness and astute finger on the pulse of the 80s pop culture climate. A vintage Christmas message disc is perhaps the only component that will be new to all but the most avid fans, and it will presumably be those diehard devotees prepared to shell out £200 for the deluxe edition of replica vinyl singles in a case that also includes a mix cassette, key ring, badge and postcards.
Terry Staunton

VARIOUS ARTISTS

28 Little Bangers From Richard Hawley's Jukebox
★★★★
Ace Records CDCHD 1576 (CD)
Sheffield singer-songwriter turns curator

Guitarist, songwriter, session man and producer Richard Hawley is also a crate-digger supreme. The "little bangers" referred to in the title are what he calls "miniature musical hand grenades": obscure 45s collected while on the road from record stores, fairs, charity shops and fans. Most of the sides are instrumentals from the 50s and 60s, including Curtis Knight from '66 (with Hendrix), Link Wray, drummer Al Duncan, duo Jimmy & Stan all from '62; The Champs from '63 plus seldom-heard vocal discs by Bobbie Gentry & Jody Reynolds, Bobby Darin and Sanford Clark. UK releases include a Troggs B-side found in Germany, The Shadows, The Factory on MGM and an Ahab & The Wailers release on Pye. With detailed info and label shots, Hawley says, "I have never knowingly walked past a record shop." That's what I call a record collector. *Tony Burke*

Bill Brewster
After Dark – Vespertine
★★★★
Late Night Tales ALNLP 69 (CD, 2LP)
Nocturnal magic from author and DJ

When *RC* thinks back to the golden age of CD compilations, certain curators guaranteed a ring of confidence. Co-author of *Last Night A DJ Saved My Life,* Bill Brewster, was one of them. And he's still at it. *After Dark – Vespertine* is suffused with Brewster's quiet authority, showing that downtempo is not fossilised in the early 00s. Sweet and leisurely, the album aims to create the vibe, as Brewster says, of a "basement, a red light and a sound system". Rarities, nuggets and reworkings are mixed seamlessly. Brewster's digging is always impressive – from the sultry 1985 bossa-funk of Nijána by Czech singer Jana Koubková to 2021's wonky, Afrocentric Drumlock by Nick Munday. *After Dark – Vespertine* – which also finds room for Gilbert O'Sullivan and Brewster's dearly loved Chaz Jankel – is a late-night treat.
Daryl Easlea

Cease & Resist: Sonic Subversion And Anarcho-Punk In The UK 1979-1986
★★★★
Optimo Music OManarcho 001 (CD, LP)
Well-chosen Anarcho-Punk collection

For a third of a century, Keith 'JD Twitch' McIvor has been an eminent force in musical discovery in the UK, through his co-founded, Scottish-based club nights Pure and Optimo (Espacio), and now his label Optimo Music and its numerous sub-labels. His previous collections have explored obscure techno, disco, Fourth World recordings and post-punk from the UK and Germany; now *Cease & Resist…* arrives as a companion to 2015's *Cease & Desist: DIY Cult Classics From The Post-Punk Era 1978-1982*. With co-compiler and Edinburgh punk musician Chris Low, it defines the Anarcho-Punk genre with a politicised, inventively curated selection of 18 songs whose challenge to Thatcher-era authority is still relevant, from Crass's snotty Bloody Revolutions to Annie Anxiety's unsettling cut-up Hello Horror and other choice picks from Alternative TV, Chumbawamba and The Ex. *David Pollock*

Les Sympathics de Porto Novo Benin (Volume 2)
Acid Jazz AJXLP 729 (LP)
★★★★
Another round of ace African sounds

The African republic of Benin is squeezed between Ghana and Nigeria with the hub of the music industry in Porto Novo, original home of the Benin label Albarika Store run from a music shop owned by Adissa Seidou. London's Acid Jazz has been reissuing ultra-rare records from the label including this set by one of Porto Novo's premier groups, founded in 1972 by bass man and singer Herman Laleye – previously the frontman of Benin's the Black Dragons Of Porto Nova. Originally waxed in 1978, this record sees them play a mix of soukos, Afrobeat with intricate twin guitars on Ego-Ibo and The End Of Soffer and Afrofunk numbers Cust No de Kill and La Route Est Longue. A must for African music crate-diggers. *Tony Burke*

New Albums

Apocalypse Wow

John Lydon's post-punk troopers' 11th album heralds a return to form. *By Jeremy Allen*

Public Image Ltd.

End Of World

★★★★

PiL Official PIL 009 LP (CD, 2LP)

When news broke this January that PiL planned to represent Ireland at the Eurovision Song Contest, many assumed it was a publicity stunt. Those who follow John Lydon's new wave legends a little closer than the screaming headlines and the column inches the singer tends to generate, would have been less surprised, especially if they'd already heard Hawaii, an uncharacteristically emotional song written for Lydon's wife Nora Forster, who was just entering the final harrowing stages of dementia.

In the song, Lydon recalls the holiday they enjoyed together in the titular Polynesian paradise during the early 80s: "Aloha!" he cries, with a reciprocal echo, before asking: "Remember me? I remember you." The ex-Pistol has tackled tough topics before: Poptones detailed the brutal rape and murder of a girl in the back of a car at a beauty spot, while Death Disco was written as an elegy for his mother who'd recently died of cancer, though on Hawaii his voice breaks with emotion at times, marking the first time that many – myself included – would have been reduced to tears by a PiL song. It's as brave as it is heartbreaking.

As a taster for *End Of World*, Hawaii turns out to be atypical in how it sounds; nevertheless, if it's an indicator that Public Image Ltd. have been visited by the muse of inspiration then so it proves. 2015's *What The World Needs Now…* had the whiff of a heritage act knocking out some material in order to have something new to play on tour. The circumstances surrounding their 11th long player, namely Lydon nursing his partner and a long gestation period exacerbated by Covid, means these songs have been given time to fully marinate and slow cook.

Some of the insular paranoia of these strange years permeates the album, too, including the increasingly polarising way discourse is disseminated via social media and news organisations that should know better, and yet there's something strangely liberating hearing Johnny Rotten bleating the words: "You're being minges again" on Being Stupid Again. Whether or not you subscribe to his increasingly reactionary libertarian views, it doesn't hurt to hear someone exercising their freedom of expression attacking students, hippies, Marxist-Leninists, martyrs, morons, punks, lizard demons or whoever else he has in his sights, largely because in many cases it's very funny ("I disapprove of what you say, but I will defend to the death your right to say it," as Voltaire never said).

Perhaps best of all, Lu Edmonds, Bruce Smith and Scott Frith now instinctively know how to make latterday PiL's engine purr, having served in the group since 2009, which is approximately eight times longer each than Jah Wobble. Edmonds might not be reinventing what can be done with a guitar like Keith Levine did back in the late 70s, but the cohesion and the variety they can collectively invoke is hair-raising at times. On Penge they plunder, on the near title track The End Of The World they lacerate. On Car Chase, they disco up an interpolation that naggingly brings to mind Seven Nation Army, not that that's a bad thing.

Strange even has a slick Roxy Music vibe to it with Lydon producing one of his finest lyrics as he calls upon Jungian theory to explore motivations for evil. The past might be an albatross around Lydon's neck, but he demonstrates superhuman strength at times, achieving lift-off in a way that nobody was really expecting. If the end of the world is nigh then PiL are going out with a bang.

Q&A

John Lydon on trying to represent Ireland at Eurovision, plus some bad blood with a Python and some strong weed with an Upsetter.

Hi, John, how was the Eurovision experience for you?

I didn't do Eurovision, I was asked onto an Irish TV programme [PiL competed to represent Ireland on *The Late, Late Show*]. That was a very, very wonderful and nice thing that they asked me over to do. They'd heard I wrote a song about my lovely wife [Nora Forster, who died in April] and they just thought, "Well, he's every bit as Irish as the rest of us can ever be, so let's get him on TV and see what he's got." It was very, very hard to do because that was shortly before Nora died, and I was at my saddest, shall we say. Grief was overwhelming and it was so hard to do live. When I came back, we sat down, we watched the tape of it, and she loved it. She picked out that lovely pink suit I was wearing, so the whole thing was done for her. And what an amazing bunch of people that they allowed me that opportunity.

I'm enjoying the new album, but what have you got against Penge?

Nothing at all! It's the home of the Glitter Band, or at least that's what someone told me. It's a place you drive through to get to somewhere else. The perfect place for a song about victimisation.

Speaking of which, you seem to have it in for students on Being Stupid Again as well…

That's tongue-in-cheek, in the hope that listeners who would immediately start saying, "Oh, you're victimising us" might realise it's done with a sense of humour. The big let-down in extreme leftist beliefs is that there's no humour, and therefore it makes it impossible for human beings to relate to. Self-mockery is vitally important, otherwise you just alienate the majority of people, which is certainly not doing the cause any good.

> **"Self-mockery is vitally important"**

John Cleese is currently fighting the same battle. Is there a risk that you just both look out of touch with youth?

I'm a whippersnapper compared to him! He's been rather standoffish with me in the past – not that I care – but he's right about some of the things he's saying. This leaning towards judgemental behaviour is not going to do any of us any good.

Do you have beef with John Cleese then?

Oh, it was a charity event years ago. We're in the Green Room and he says, "What's that sort of person doing here," and there was no humour in him. I always remember that standoffish, sticky-toffee, snobby thing with him, so great work imitating that aspect of his character! Basil Fawlty was such a beautiful character, though, so well-rounded in absurdity.

And now for something completely different. Didn't you once record with Lee 'Scratch' Perry when you were in Jamaica in 1978? Does the recording still exist?

Oh, that was when Virgin Records asked me to go to Jamaica and recommend reggae because they were forming Front Line. There was a bloke called Jumbo with the biggest Tannoy speakers I've ever seen in my life, and he was the bright spark who took us up to Lee Perry's studio [Black Ark]. I didn't like it, I got too stoned. I can't handle them pipes [laughs]. We were gonna do a reggae version of a Pistols song, Submission, but no, it didn't work out. Some of the ideas that were coming from them really kinda sickened me. Chinna [Earl Smith] is a great guitarist but I didn't like the wah-wah sound he was making, it just drove me fucking nuts. It was horrible. Stop it. So things fell apart. It's never been released because it's crap.

As told to Jeremy Allen

Public Image Ltd embark on a UK tour in September. Head to pilofficial.com for tickets.

Public Image Ltd: John Lydon & co, armageddon themselves into the groove

Built To Last

Chrissie Hynde and her boys don't get it wrong on a red-hot resurgence.
By Chris Roberts

Chrissie Hynde: still *Relentless* after all these years

Pretenders
Relentless
★★★★★
Parlophone 5054197615344 (CD, LP)

That voice, the finest fusion of swagger and desire since Dusty. The knowingness, the to-the-millisecond timing which means she can sing a line like "a fluffy cloud way up high" and let you know she's rehabilitating any inherent cliché. The attitude ("They even say that we must die/I don't believe that, that's a lie") and the guts to express its antithesis ("Things that are too delicate are never gonna last"). Chrissie Hynde and her current gang, with James Walbourne now inhabiting the guitarist/co-writer role with confidence and flair, have come up with the best Pretenders album in 20 years. It's evident from the whip-cracking start Losing My Sense Of Taste, and this sense of it happening, of everyone involved getting it, of catching lightning in a bottle to both honour the legacy and make something that's thrilling in 2023, is sustained throughout. Very few rock bands can understate while driving at 100 mph. Hynde has it in her blood. And when the pace drops, she can still glide into Survivor Karen Carpenter mode as if that's not the most uncanny gear change in the world.

It's the 12th full Pretenders album, although Hynde has said she regrets calling 2014's *Stockholm* a solo. 2016's *Alone* had great lyrics; 2020's *Hate For Sale* was garage-punk. This has a broader scale, embracing both the diamond-hard dynamics and romantic respites of the matchless early albums. *Relentless* as in not allowing any filler tracks, it's rich with the Hynde tropes which have always given pulse, power and pathos to her work. That opener finds light amid a forest of guitars, before A Love taps into the yearning and Domestic Silence revisits that thin line between love and hate. Merry Widow is both psychedelic and witty: "He thought/Love was competitive like sport/He wasn't my sort/So I left him at the port". And lead single Let The Sun Come In has already spread its rays as a defiant ode to optimism – "to live forever, that's the plan" – which has more hooks than a curtain convention.

Very few rock bands can understate while driving at 100 mph

As the second half chooses a slow-burn temperature, Look Away and Your House Is On Fire delve into darker images and crying shames. Sometimes, in the past, Pretenders albums have been eager to prove they can mix it with any kick-ass combo at midnight but neglected to give Hynde's twilight torch song skills much air. Such oxygen is offered here, as Just Let It Go, with a dash of Lovers Of Today in its feel, confides, "Hooked up to a plough I turned the earth/I buried a few, and to some I gave birth". Vainglorious blasts back into Precious-era territory, and the way she annunciates the title, half-urgent, half-nonchalant, crystallises why Hynde is an all-time great. The big six-minute finale, I Think About You Daily, is a cousin to I'll Stand By You, only with Jonny Greenwood's Bernard Herrmann-influenced string arrangements pulling things in more sinister directions.

"I don't even care about rock'n'roll, all my favourites seem tired and old," sings Hynde early on. The irony is that, at 71, she's made a mockery of her own theory. *Relentless* is a masterly achievement, tasting of truth.

Dot Allison
Consciousology
★★★★
Sonic Cathedral SCR 235 (LP)
One Dove veteran minds the bucolics

If Dot Allison's return on 2021's *Heart-Shaped Scars* verged on wan, a fuller conceptual and, indeed, horticultural vision emerges on *Consciousology*. It's not that Allison has beefed up her comedown-friendly vocals, more that the mounting incremental details here reflect a developed fascination with productive patterns in nature and psychology. The quietly sumptuous settings and reserved drive of Shyness Of Crowns accompany a lyric about distance and connectivity. On Unchanged and Bleached By The Sun, notes of hope register in images of frozen shoots and roots reaching out for life. For Double Rainbow, Allison apparently recorded a plant's electrical activity to illustrate a lyric about nature's expressive force. Whether you can hear said fauna or not, the result is a beguilingly inquisitive album, its meanings and methods nurtured into rich, sun-blushed blooms.
Kevin Harley

Liam Gallagher
Knebworth 22
★★★
Warners 5054197549601 (CD, 2LP)
R Kid has been here before, y'know

A return to the scene of Oasis's triumphant 1996 shows can't help but invite comparisons, but the younger Gallagher seems more than comfortable with acknowledging his past on this live souvenir. Nine of the 16 tracks were first heard on the band's own albums; expected big hitters, bar one, the trippy Roll It Over from *Standing On The Shoulder Of Giants*, which the group never performed live.

Like it or not, they leave Liam's own songs a mountain to climb, and the closest he gets to former glories is the cacophonous psych grunge of Everything's Electric or the melancholic, scarf-waving singalong Once. Nonetheless, he's still a vocalist of considerable presence and power, irrespective of where the tunes started out.
Terry Staunton

Beverly Glenn-Copeland
The Ones Ahead
★★★★
Transgressive TRANS 674 X (CD, LP)
A much-anticipated new album doesn't disappoint

Beverly Glenn-Copeland's is one of the great voices, a rich, mystical tone that cuts deeper than the heart somehow, sending a shiver right through the nervous system as though it were a tuning fork. He's known for his 1986 record *Keyboard Fantasies*, an ultra-DIY exploration in voice and synthesiser which was rediscovered and brought to life again three decades later. *The Ones Ahead* is billed as his first collection of new music in nearly 20 years, but it feels no less vital or inventive than his most celebrated work. The melodic vocal rhythm of Africa Calling and ecological plea Stand Anthem bear African musical influences; the title track, despite its gospel choir, achieves a magical existential intimacy; Harbour (Song for Elizabeth), written for his wife, rings with open-hearted romance. He's a treasure in no need of rediscovery any more. *David Pollock*

Greta Van Fleet
Starcatcher
★★★
Lava/Republic 5567258 (CD, LP)
Further adventures in pomp and prog with a rocky edge

Fans of the Michigan quartet's first two albums are unlikely to be disappointed by this new offering, as The Fleets (does anyone call them that?) are still in thrall to the bombast of big boy 70s rock. Singer Josh Kiszka and twin brother guitarist Jake continue to play out Robert Plant and Jimmy Page fantasies on the likes of howling opener Fate Of The Faithful and heavy folk workout Sacred The Thread. Advance publicity for the record makes mention of the band aiming to ask cosmic questions along the lines of who we are and why are we here, but despite the inherent wooliness of the concept the grandeur of the songs ticks more boxes than it leaves blank. Meeting The Master has the makings of an enduring stoner anthem, The Indigo Streak pitches a tent somewhere between Yes and old-school Alice Cooper, but

Photo (The Pretenders): Ki Price

a *little* more light and shade would have been welcome. *Terry Staunton*

Matthew Halsall
An Ever Changing View
★★★★
Gondwana GONDLP/CD 62 (CD, LP)
Soul of a different kind

A deep, spiritual vibe permeates the music of Manchester's astral traveller, Matthew Halsall, whose sonic inspirations range from Alice Coltrane to Miles Davis and Mr Scruff. The Manchester-based musician, DJ and producer's seventh solo album exudes a pronounced oriental tinge that evokes a nirvanic pastoral world. Essentially, it's a calming collection of bucolic reveries promoting a profound sense of mindfulness. But don't mistake that tranquil aura for musical wallpaper. Sure, the grooves and moods are mostly gentle and meditative but the music's never anodyne and manages to be mesmerising without being comatose. Highlights include the graceful Calder Shapes, the bubbling Water Street where flute and trumpet tendrils entwine over trickling rivulets of percussion, and the glistening Triangles In The Sky. Spiritual nourishment for the soul. *Charles Waring*

Hey Colossus
In Blood
★★★★
Wrong Speed WSR 050 (CD, LP)
Album 14 from underground rock institution

Formed 20 years ago, Hey Colossus have been through the wringer of late. They've weathered another personnel shakeup for starters. What's more, an album's worth of material had to be shelved for reasons they're forbidden to discuss. Shorter, snappier and more sombre than 2020's *Dances/Curses*, *In Blood* has moments as catchy as Idlewild or Queens Of The Stone Age (although these aren't direct influences). Occasional group vocals support Paul Sykes' dulcet croon and the guitar parts intertwine like grave-creeping ivy. Countering the previous record's vibrant cover, *In Blood*'s monochrome sleeve indicates the near-gothy mood within. Looming in its lyrics are themes of nature, mortality and rebirth. It's as if to say nothing is left untouched by grief's dark mark. *JR Moores*

Hiss Golden Messenger
Jump For Joy
★★★★
Merge Records MRG 825 (CD, LP)
Alt-country serenity

The latest from the band led by MC Taylor is a subtle gem that opens superbly with the melodic grace of 20 Years And A Nickel. All credit that they maintain this standard pretty much throughout with a dizzying, compelling stylistic blend. This high quality is evidenced on impressive moments such as the funky title track (gently evocative of Little Feat), The Wondering's powerful groove and the excellent closer Sunset On The Faders. There's a strong emotional tone to the songs, including the beautifully constructed My Old Friends and the vivid Shinbone. Brimming with ideas, confidence and energy, it feels like they dug deep for this album; it pays off tremendously. *Steve Burniston*

The Hives
The Death Of Randy Fitzsimmons
★★★★
Fuga THV 10 LP (CD, LP)
The Swedish garage-rock rogues return

"4-3-2-1…" exclaims "Howlin'" Pelle Almqvist three tracks into The Hives' sixth record *The Death Of Randy Fitzsimmons*, the singer declaring "countdown to shutdown!" It might be their first album in 11 years but, the convoluted demise of the titular character aside – a reference to the long-standing in-joke about their shadowy Svengali songwriting figure – absolutely nothing has changed on Planet Hives. The Swedish garage rockers' stock-in-trade remains exhilarating Stooges-cum-punk riffs, driving bass lines and Almqvist's theatrical delivery: Countdown To Shutdown and Bogus Operandi are cut from the exact same cloth as Hate To Say I Told You So and Tick Tick Boom; the one-minute Trapdoor Solution could have been recorded in 2011, 2001 or indeed 1971. And yet for all that, much of this is undeniably thrilling, and few do it better. It's good to have them back. *Shaun Curran*

Hozier
Unreal Unearth
★★★★
Island 5523805 (CD, 2LP, Cassette)
More than just Take Me To Church after all

In the wake of his 2013 megahit Take Me To Church, Hozier's second album *Wasteland, Baby!* In 2019 was a hesitant placeholder. A 16-track third album inspired by reading Dante's *Inferno* during lockdown, with titles including Abstract (Psychopomp) and I, Carrion (Icarian), doesn't inspire confidence. This, however, is where Hozier truly blossoms. Crafting songs worthy of his voice's broad range, De Selby (Part 2) and Francesco carry a menace in their hulking funk, yet Anything But is as light and joyous as You Can Call Me Al in its carefree mood. A handful of the expected big ballads duly arrive, but Hozier has none of the beige earnestness of many peers, with First Light more akin to Robbie Williams' finest theatrics. Worthy of the running time, iffy titles and all. *John Earls*

Jungle
Volcano
★★★
Caiola CAI 002 (CD, LP, Cassette)
London dance duo's boogie stays strong

Although media interest has cooled since their 2014 Mercury Prize-nominated self-titled debut, initially anonymous London duo Jungle have solidly continued their rise, with two subsequent Top 10 albums leading to headlining this year's All Points East festival. *Volcano* is perhaps too tasteful to live up to its title, with some tracks seemingly aimed more at syncs than clubs, but there are enough quirks underneath the chilled smooth surface to stop them plateauing. Frenetic bass workout Coming Back and a bewitching cameo from the recently elusive Roots Manuva on similarly hectic You Ain't No Celebrity shine among the laidback tiki vibes. At worst, it's an ageing raver's comedown, at best – Back On 74's unpredictable pulse – it's as blissful as The Avalanches. *John Earls*

Oscar Lang
Look Now
★★★
Dirty Hit DH 1704 (CD, LP, Cassette)
West London auteur's contemplative second

Unlike Oscar Lang's playful 2021 debut, follow-up *Look Now* tackles darker themes such as heartbreak and death. With its spectral wall-of-sound façade and yearning lyrics, On God invokes the presence of the singer-songwriter's mother, who committed suicide when he was a child. Using piano as a key instrument, he converts shades of melancholia and grief into uplifting ballads. Elsewhere, there are nods to the ecstatic neo-psychedelia of Animal Collective (Everything Outspoken), Vampire Weekend-style sophistication (Crawl) whilst the undulating harmonies on Circle Line sound like he's been studying Macca's vocal parts on *Sgt. Pepper's Lonely Hearts Club Band*. There's a maturity here that makes for a compelling listen. *Irina Shtreis*

Jessy Lanza
Love Hallucination
★★★★
Hyperdub HDBLP 063 (CD, LP)
Club bangers from Canadian maestro

Based on tracks originally written for other artists, the fourth full-length album from Jessy Lanza sees the experimental Canadian DJ/producer make her most accessible record to date. Recorded in LA with a host of producers (including Jacques Green, Tensnake and long-time cohort Jeremy Greenspan) and taking a cue from her 2021 DJ Kicks mix album, Lanza softens the edges of her patchwork of electronic influences. The themes might be ones of romantic uncertainty and personal doubts – the housey opener Don't Leave Me must be the first dancefloor-tooled track about being paranoid you'll be hit by a car – but, with Lanza's sweet, airy vocals and melodic bent, the effect is often invigorating: the looping disco of Limbo and the UK garage-meets Janet Jackson Midnight Ontario mould anxiety into club-ready bops. *Shaun Curran*

Buck Meek
Haunted Mountain
★★★
4AD 4AD 0601 (CD, LP)
Songs of love and beauty from Big Thief mainstay

After the songs of companionship on *Two Saviors* (2021), Big Thief's Buck Meek turns his wide-eyed gaze to numinous ideas of love. In Meek's view, love imbues natural and manmade totems (witness Mood Ring) alike with a "mystical" beauty, "enigmatic" and elevating. "Darkness all around me, I looked to the sky and saw you," sings Meek amid the breezy swing and pedal-steel melt of the title track, one of five Jolie Holland co-writes. Lullabies explores a mother's love; Secret Side and Where You're Coming From bathe in love's mysteries. Recorded live, the album's loose drift can verge on vaporous and half-formed at times. But Meek's optimistic message endears: "Could hope through the sky stream?" he asks on Judee Sill-inspired closer The Rainbow, a humbled yet ardent believer before love's summons. *Kevin Harley*

OSEES
Intercepted Message
★★★★
In The Red ITR 380 B 5 (CD, LP)
Business back to usual… until it isn't

On last year's *A Foul Form*, John Dwyer's prolific psych-rock crew OSEES took a detour into (almost) straight-up scum punk. Only shades of that style remain here. The fast tempos. Dwyer's hepped-up yelps. The pepperings of sneery or satirical lyrics. At its heart, this is a return (of sorts) to playful psychedelia of various fruity flavours. Still keeping listeners on their toes, there is the foray into electroclash (Die Laughing – not a Therapy? cover) while The Fish Needs A Bike offers surreal and jazz-infused krautrock. The biggest surprise is the climactic Always At Night, a slow and crooned ballad which sounds like OMD covering Magnetic Fields, or vice versa. Could this point towards the direction for the next record? Stranger things have happened. *JR Moores*

Our Broken Garden
Blind
★★★★
Bella Union BELLA 1260 V/CD (CD, LP)
Soulful Scandi-pop singer mounts a lush return

"We saw what we denied," sings Anna Brønsted, counselling the virtues of keeping eyes and hearts open on a bruised, beautiful comeback album. Her first record since 2010, *Blind* is inspired by the all-consuming sorrow that followed when Brønsted learned she could not have children. The results are saddened but richly expressive, merging Brønsted's session-work experience for theatre with singer-songwriter intimacies and alt-R&B textures. The apocalyptic Prelude begins a journey of rediscovery stretching from Lost to Found; in between, with Brønsted's supple voice casting a binding spell, desolate laments (Shameless) are warmed by sympathetic duets with Luke Temple (Storm) and a sublime John Grant (Rain). Fallen's twinkle and Waltz's Waits-ian shuffle add shades before the serene Crown – notably, Brønsted has since had a child – provides succour: a healing song on a lovingly sculpted album of deep trauma and survival. *Kevin Harley*

The Great Beyond

Iceland's finest re-engage their formative instincts. ***By Kevin Harley***

Sigur Ros: another thrilling game of the famous Icelandic pasttime, 'Counting To 500,000'

Sigur Rós

Átta

★★★★

BMG 4050538918946

(CD, LP)

Over the last decade, Sigur Rós have encountered unusual degrees of turbulence for a band who always seemed to carry a microclimate of calm with them. Their last album, 2013's *Kveikur*, was an atypically fractious offering, like a storm brewing. Since then, relationship break-ups, tax headaches and resigning drummers (Orri Páll Dýrason, following accusations of sexual assault) have left them buffeted.

On their eighth album, Sigur Rós' answer is to revisit known shores with revivified focus and feeling. Following his 2013 departure from the band, multi-instrumentalist Kjartan Sveinsson's return registers in an emphasis on mood and minutiae. After splitting from his partner Alex Somers, singer Jónsi Birgisson looks to Iceland longingly from his LA base. Most clearly, *Átta* is Sigur Rós purified, their facilities for beauty, intimacy and scope distilled and writ cast on to an expansive canvas, where songs take second place to a kind of sustained, suspended expression of non-specific longing.

So, elemental metaphors at the ready? The pitfall is a familiar one for reviewers, which *Átta* seems to invite in every cresting wave of sound. Opener Gló̊ð drifts into earshot warmly, electronically treated voices echoing the playful charm of Jónsi's solo work. But anyone expecting the album to pop into life like Jónsi's *How To Train Your Dragon* songs needs to prepare for something different. Running with the 'cinematic' epithet, this is music evocative of slow cinema, less about melody or drive – drums are almost entirely absent – than the incremental details you might associate with film scoring's minimalist wing.

Without easily definable melodies or percussive anchorage, and with Jónsi singing in typically inscrutable 'Vonlenska'/'Hopelandish', Blóðberg unfurls stealthily over seven sparely hushed minutes, evocative of vast landscapes and isolating sorrow. If what it means is elusive, it's still no surprise to learn that the environment and anxieties surrounding climate change are on Jónsi's mind, with the music cast as an achingly fretful yet beautiful balm.

The band hold fast to their steadying purpose

This is an album that wants to drink in the beauty, to take its time to find its footing rather than rush to engineer a chorus or crescendo. Skel remains meditative, swelling with the impression of powerful feelings held in tender check. Jónsi's atypically low-end vocals soothe warmly. Even though the banks never burst, the incremental approach shifts up a gear on Klettur, whose stealthy immensity and – in a rare moment of percussion – measured beats provide the album's most overtly show-stopping moment.

The integration of the London Contemporary Orchestra is smooth and easy; they register as one with Sigur Rós's restraint, honouring Jónsi's declared mission to make "sparse, floaty and beautiful" music. On Gold, the effects achieve a kind of catharsis without the sense of a hand being forced. Mór resembles a kind of hymn to the environment, a delicately desolate dream of a song. Even without overt articulation, a very of-the-now sense of fragility lingers.

Instead of proffering solutions, Sigur Rós follow a slight second-half dip of engagement with drifting closer 8. The result is less a grand finale than a slow, sustained fade-out, the band holding fast to their steadying purpose. Perhaps more than ever, Sigur Rós seem at one with themselves on *Átta*: enduring, inexplicably moving and gently immense.

COLLECTING... *Sigur Rós*

Route One
(XL Recordings, XL 918 LP, 7LP, 2018) **£95**
Music to travel to, based on the band's YouTube-streamed road trip around Iceland's Ring Road in the summer of 2016 and issued as one of four RSD albums. Using generative music software, Sigur Rós forged unexpected sonic directions from the multi-track stems of Óveður.

Von
(One Little Indian, TPLP 661 DMM, LP, 1997) **£99**
Before Hollywood and Radiohead adopted them, Sigur Rós issued a baby-faced debut. Ten-minute opener Sigur Rós sets the controls for interstellar orbit, followed by the *Solaris*-esque rainfall of Dögun. With Jónsi's celestial coo not fully harnessed, prog-rock atmospherics prevail, though Myrkur sounds suspiciously jangly.

Liminal Remixes
(XL Recordings, XL 920 LP, LP, 2018) **£65**
Also released for Record Store Day, this remix album draws on the 'Liminal' banner adopted by Jónsi, Alex Somers and Paul Corley for the band's live 'soundbaths'. Key cuts are cherry-picked from the *()*, *Valtari* and *Kveikur* albums, then moulded into blissful shapes.

Rímur
(Krúnk, Tour CD, EP, 2001) **£40**
Limited to 1,000 copies, this six-track tour CD is a set of recordings made with Steindór Andersen, a fisherman and chanter/singer in the Icelandic narrative poetry tradition of rímur. Sigur Rós provide becalmed backing for Andersen's stately intonation across three tracks.

Hlemmur
(Krúnk, KRUNK 23 LP10, LP, 2019) **£60**
Sigur Rós don't really need films to soundtrack: their music evokes its own images. But they scored director Olafur Sveinsson's documentary about the inhabitants of a bus station in Reykjavik, cushioning the film's portraits of despair with warm, melodious restraint and empathy.

Rancid

Tomorrow Never Comes

★★★★

Hellcat/Epitaph 277731 (CD, LP)

Punk veterans keep it short and sharp

Formed in 1991, Rancid have lasted an eternity next to many of the first wave punk bands who inspired them. They've repeatedly proven that the top-flight songwriting behind breakthrough album *...And Out Come The Wolves* (1995) was no fluke, though with six years having passed since *Trouble Maker*, expectations are high this time. Thankfully, *Tomorrow Never Comes* maintains their form, cramming 16 high-octane, high-impact tracks into just under 29 minutes. Through inventive arrangements, fast-acting gang-vocalled choruses and full-contact riffs, the likes of One Way Ticket and New American belie their brevity, while hints of hardcore (Mud, Blood And Gold) and Motorhead-style pummelling (Tomorrow Never Comes) add invigorating variety. Impressively free of filler, *Tomorrow...* is a stripped-down, full-pelt blast of adrenaline. *Rich Davenport*

Photo (Sigur Rós): Tim Dunk

The Remainder
Evensong
★★★★
Blanc Check BCR 032 LP (CD, LP)
The new world of electro sounds

re

An elegant concoction of dark, electro music and poetic, almost spoken vocals, with drifting, throbbing interludes. This is a trio fronted by Blancmange's Neil Arthur on vocals and synth, guitar too. Co-creators are drummer (and sometime Blancmange member) Liam Hutton and Moog engineer and musician Finlay Shakespeare. The music bobs and weaves on Broken Manhole Cover, Hoarfrost is coldly bleak while the title track is mysterious and hypnotic. Lyrically it's anguished – listen to Forgotten – while Lift Music uses Are You Being Served? Lines to scary effect. The atmospheric intermissions come from Liam's mum Jo, an experimental sound art creator. The result nods towards German innovators while there's also a feel of early Human League and, of course, Blancmange themselves. Beguilingly different. *Nick Dalton*

Knoel Scott Featuring Marshall Allen
Celestial
★★★★
Night Dreamer ND 015 (LP, Cassette)
Sun Ra saxophonist's long-awaited debut

Scott has been blowing his horn alongside Marshall Allen in the Sun Ra Arkestra since 1979 but has never cut a solo studio album until now at the age of 67. The intergalactic duo recorded this five-track affair in Holland supported by a simpatico rhythm section comprising UK-based youngsters, pianist Charlie Stacey, bassist Mikele Montolli and drummer Chris Henderson. The set begins in blistering fashion with Les Funambules (in English, "tightrope walker"), a propulsive slice of modal hard bop. The peaceful title track finds Scott blowing bucolic flute and contributing resonant lead vocals while on the outré Conversation With The Cosmos, Allen summons otherworldly sounds from his warbly Electronic Wind Instrument. Different again is Makanda, a spicy Latin track, which is arguably this fine album's high point. *Charles Waring*

Soft Hearted Scientists
Waltz Of The Weekend
★★★
The Hip Replacement HIP REP 027 (CD)
Welsh collective refuse to come down to earth

Psych continues to be wide-ranging and this well-produced album is another enjoyable example of the genre's endless diversity. If you want compact, punchy stuff, it's here with songs such as the joyous Rode My Bike and the shimmering What Grows Inside The Garden?. By contrast, lengthier workouts include the impressive Creepers And Vines, featuring dexterous guitar and bass. Other highlights include the swirling title track, with its finely-crafted vocals. Across the album, you occasionally hear touches gently reminiscent of classic psych and prog but SHS are skilled enough to avoid pastiche. Although a couple of tracks, including Venus Flytrap Song, would have benefited from editing, there's polished songwriting and great musicianship throughout. *Steve Burniston*

Strawbs
The Magic Of It All
★★★
Esoteric EANTCD 1098 (CD, LP)
Folk through an African filter

On this intriguing set from the folk-rock veterans, Dave Cousins heads for South Africa with Blue Weaver and John Ford from the band's 70s line-up. It started with a documentary reflecting the country's freedom fight at that time adopting Strawbs songs such as New World, yet the record, featuring local musicians, is far from a new *Graceland*, rather a subtle intercontinental blend.

The title track epitomises the reflective atmosphere, All Along The Bay, snappy and with dancing horns, has more of a local feel while Our World mixes folk picking with choir-like vocals, something continued on The Time Has Come (For Giving Back). An entrancing English record with intelligent, entrancing African flourishes. *Nick Dalton*

Syteria
Syteriaworld
★★★
Cargo SRCD 003 (CD)
Third album packs a punky punch

Certainly not as well-known as they should be, Yorkshire's Syteria – a quartet which features the familiar face of Girlschool's lead guitarist Jackie Chambers alongside bassist Steph Dawson and Argentinian siblings Julia (vocals) and Pablo (drums) Calvo – already have a pair of albums to their name. Their latest outing *Syteriaworld* offers a further 14 prime slices of punky power pop, bouncy and eminently agreeable on the surface but boasting socially aware lyrical messages to give you something to reflect on as you leap around the room to the likes of It Hit Me and Debt Generation. As a point of reference – and an endorsement – Ramones' Rockaway Beach slips comfortably into the running order without sounding at all out of place. Clever, contemporary, and rather good, too. *John Tucker*

The View
Exorcism Of Youth
★★★
Cooking Vinyl COOKLP 892 IND (CD, LP)
Scots popsters back in action, presumably in new jeans

Fingers crossed, reports of onstage fisticuffs during one of their first reunion gigs earlier in 2023 won't put too much of a dampener on these Dundee shamblers' return after an eight-year absence, as *Exorcism Of Youth* is a harmony-filled delight from start to finish. The hooks and anthems come thick and fast, most endearingly on the Buzzcocks-friendly The Wonder Of It All and incessant earworm Woman Of The Year.

Black Mirror is a more brooding affair, chiming piano chords punctuating a McCartney-esque melody, as is the teetering folk psych of Allergic To Mornings. There's nothing here as adolescently urgent as their 2006 breakthrough hit Same Jeans, though; this is the work of older souls with more pressing concerns, and an arguably tighter rein on the grammar of pop. *Terry Staunton*

When Rivers Meet
Aces Are High
★★★
One Road Records WRMCDLP 03 (CD, LP)
Third studio LP from this magnificent UK act

Although they've got three successive UK Blues Awards' Blues Band Of The Year trophies on their mantelpiece there's much more than that in When Rivers Meet's musical arsenal. Formed by husband-and-wife duo of Grace and Aaron Bond in 2019 the vibrant UK band take a broad brush approach to the genre, combining the blues with healthy smatterings of rock, folk and Americana in their ever-evolving but quite distinct sound. Their third album might not offer up any major surprises but it's certainly the work of a band brimming with confidence and maturity, as evidenced in songs like the hard-hitting The Secret, the sultry, staccato Perfect Stranger and the inventive and feisty 5 Minutes To Midnight. Another classy release, as might be expected from one of the UK's most exciting and creative bands. *John Tucker*

Jonathan Wilson
Eat The Worm
★★★★
Bella Union 538912830 (CD, LP)
A cracking arty miscellany

After the countrified excursion of 2020's *Dixie Blur*, *Eat The Worm* finds Jonathan Wilson back on more experimental, prog-psych-Americana-soul terrain and it is his most edifying release to date. It's a very playful record, a collection of the wilder ideas he had to park while producing others: opener Marzipan has more of them than most people's entire career; there's widescreen yacht rock (The Village Is Dead); loud/quiet attacks on billionaires (Hollywood Vape); and a Beta Band-esque nursery rhyme (Old Father Time). Bonamassa is incredible – over the sparse instrumentation of Jews harp, drum machine and electric piano, Wilson crafts a slinky blues. Working with Roger Waters has undoubtedly given Wilson's work a greater cinematic quality; certainly the stately interludes of Charlie Parker echo Pink Floyd at their lushest. *Daryl Easlea*

Nicky Wire
Intimism
★★★
Sepia 01 (CD, LP)
Second solo album from Manics man

From the man who at the height of his fame proclaimed a love of staying home and hoovering, *Intimism* is an apt title for Nicky Wire's second solo album, coming 17 years after the first and amassed over a decades' writing. It gives a clue as to its lyrical confessions of grief, middle life ennui and alienation ("I'm not a socialist anymore/The social bit leaves me cold") though not its music, which marries *C86*-style indie-pop and Bunnymen melodicism that, when embellished by Manics studio allies Loz Williams and Dave Eringa, shimmers with a lo-fi grandeur (see the glorious Contact Sheets and Ballad Of Baby Blue). The outlier is the two-part Migraine, a free jazz exploration into a tired body and mind. On the contrary, there's plenty of life in the old Wire yet. *Shaun Curran*

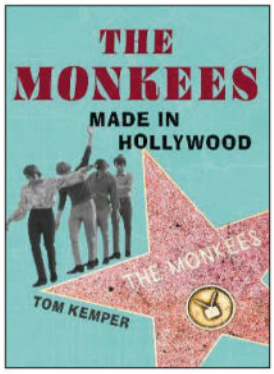
Wreckless Eric
Leisureland
★★★
Tapete TR 544 243662 (CD, LP)
The sound of the seaside suburbs

From the opening whine of Southern Rock, you know this is Wreckless at his best – and you swiftly realise he's talking about Newhaven rather than Nashville. Eric might live in New York but his heart and soul are still here, on the piers and in the picture palaces of the past. *Leisureland* is the world he lives in, and the tracks roll up like bingo numbers… Inside The Majestic, Esplanade By Moonlight, They Come Free With Cornflakes and Standing Rock, the epitome of a British seaside town.

Lo-fi rock, led by Eric's chunky, twanging guitar, snarled vocals and bitter and twisted lyrics, all within a heartfelt grin, even a smile. It's the Whole Wide World all over again. *Nick Dalton*

NEXT MONTH
The Breeders Steven Wilson
Neil Young Slowdive
R.E.M. The Coral

Books



The Monkees: Made In Hollywood

Tom Kemper

★★★★

Reaktion, £10.99

ISBN 9781789147070, 216 pages

The serious business behind Monkeeing around

The Monkees arrived just at the point when pop began to take itself seriously. As Bob Dylan went electric and the Fabs were spending more time in the studio, The Monkees seemed forever running, jumping and standing still just like The Beatles had done, way back in the 24-month-old past. In short, because of this, few thought that The Monkees would be remembered. Many existing texts portray them as puppets, soon-to-be fighters against their image, striking for freedom, and the system that made them a bad thing. *The Monkees: Made In Hollywood* offers a different take: ultimately, the group are important for highlighting the very need *for* the system, and when they did win their 'freedom', they foundered and soon began to utilise it again. An interesting parallel is drawn that The Monkees were more in tune with the mass production of Pop Art than the critics' view that individuality and intelligentsia were more crucial. *Made In Hollywood* looks in detail at the machinery behind the group, from the songwriters to RCA's national US distribution networks. Kemper argues succinctly and concludes quite how well everybody (of a certain age's) favourite boy-band brought all the behind-the-scenes machinations of the pop industry to the surface. *Daryl Easlea*

Living In Colour: The Art Of Scott Hutchison

Scott Hutchison

★★★★

Faber Music, £35

ISBN 0571542492, 224 pages

Late Frightened Rabbit singer's collected art

It's good that Scott Hutchison's artistic legacy lives on beyond his music. The Frightened Rabbit singer, who took his own life in 2018, was also a talented artist with a determinedly detailed and quirky way of expressing himself.

This book – partly crowdsourced from public contributions, including cards and pictures sent as gifts – is a fundraiser for the Tiny Changes charity which was set up in his name. It's also a companion piece and sequel to The Work, the book of Hutchison's lyrics published posthumously in 2021.

The first section covers his music, beginning with the bespoke hand-drawn sleeves he sent around for the 'Sing the Greys' EP, and taking in record covers and inlays which illustrate his fascination with relief text, collaged images (particularly, in the early days, medical drawings of organs), Eduardo Paolozzi-style Pop Art and quasi-religious symbolism.

Then there are early works, including his alma mater Glasgow School of Art's Degree Show poster from 2004, his book illustrations for poets Michael Pedersen and Francis Daulerio, and numerous gifts, notebook pages and other projects.

It's poignant, of course (see: the childlike landscape headed with the words "Find the happy button"), but *Living In Colour* also reveals his humour and a unique view of the world worthy of a gallery. Perhaps one day, these works will hang there. *David Pollock*

After Math

Mayo Thompson

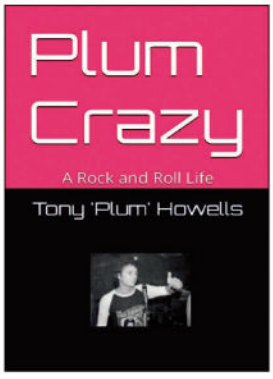
★★★

Drag City, $29

ISBN 9781937112363, 132 pages

Culmination of cult avant-rocker's two-part novel

The second instalment of Mayo Thompson's artworld caper is every bit as batty as you might expect from the frontman of psychedelic weirdos Red Krayola. *After Math* traces the fallout of its predecessor, *Art, Mystery*, busily deconstructing the various intrigues of a frustratingly dysfunctional cast in their pursuit of a precious homoerotic statuette. In a succession of vignettes, Thompson counts down to an inevitable courthouse climax in torrents of zingy dialogue, his actors ducking-and-weaving in nimble pseudonymous exchanges. Occasionally it's hard to parse who's saying what, as Thompson nears William Gaddis-like levels of unattributed yak (his boggle-eyed fixations regarding questions of artistic authenticity owe a significant debt to Gaddis's debut novel, *The Recognitions*). But Thompson revels in the ambiguity, littering his tale with red herrings, wrong-turns and abrupt cul-de-sacs. The yarn seemingly over, he weighs in with a final non-sequitur on the porno proclivities of one of his protagonists. Nightclub owner Tex settles on a skin-flick called *One Step Forward, Two Steps Back*, a title perfectly encapsulating the narrative ebb-and-flow of this sometimes fun, often flummoxing, shaggy dog tale. *Spencer Grady*



Plum Crazy: A Rock and Roll Life

Tony "Plum" Howells

★★

Three Cliffs Publishing, £20

ISBN 9798391750482, 299 pages

Middling tale of a cult Welsh rocker

Plum Howells is the rock legend you've never heard of, unless you hail from Sheffield or South Wales. Having played the Hamburg clubs in the 60s with the Jets, the pre-Man group featuring Martin Ace, Terry Williams and Deke Leonard, he returned to Swansea and fronted the Tremblin' Knees (one single on United Artists as the Knees, often erroneously credited to Brinsley Schwarz). They still appear in clubs and pubs half a century later. Other claims to fame include

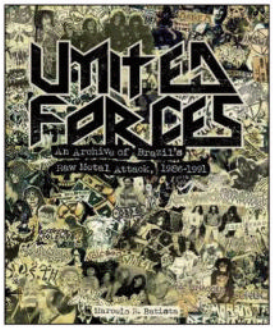
Will Sergeant: Bunnyman returns

introducing Marc Bolan to Gloria Jones, keeping a young Elton John at arm's length from his idol, Leon Russell, and, as road manager to the Grease Band, making sure the rampantly hedonistic Joe Cocker stayed out of trouble. In short, this is two books in one, Welsh rock with a side order of stadium excess.

The early-70s stint with hedonistic Yorkshireman Cocker included a drugs bust in Australia that, at one point, actually threatened to bring down the government: the inside story of that alone says much about the morals and conventions of the time. Plum never "inhaled", though a tale of meeting Glen Campbell when a Beach Boy in 1972 is a chronologically impossible pipedream.

Howells lacks the wit of Deke Leonard, who chronicled South Wales rock brilliantly in *Maybe I Should've Stayed In Bed*. The language is defiantly politically incorrect, the text could have done with a decent edit and tidy-up. while the cover and layout are self-published standard. But if you like your rock reading raw and unrefined, *Plum Crazy* may be to your taste. *Michael Heatley*

United Forces: An Archive of Brazil's Raw Metal Attack, 1986-1991



Marcelo R. Batista

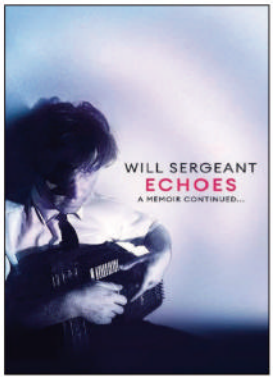
★★★

Bazillion Points, $49.95

ISBN 9781935950219, 528 pages

Their name is Rio...

The American publishers Bazillion Points fully grasp the importance of a luxury artefact to their audience of middle-aged heavy metal fans, for whom modern life is rather less vivid than it was in the 80s. See their awe-inspiring 2011 omnibus collection of *Slayer*, the Norwegian black metal fanzine, for evidence. They've now repeated this amazing trick by gathering every edition of the Brazilian fanzine *United Forces*, which originally ran from 1986 to 1991. With over 100 original Portuguese pages and equivalent English translations, plus 10 chapters analysing Brazil's extreme metal and hardcore punk scenes, this book is a comprehensive portrait of a creative movement that barely managed to exist, given the authoritarian regime of the day. The fact that the music – home-made, amateurish and thrillingly blasphemous – ever got made is a triumph, saluted appropriately here. *Joel McIver*



Echoes: A Memoir Continued...

Will Sergeant

★★★★

Constable, £22

ISBN 9781408719305, 352 pages

Second instalment of Bunnymen guitarist's memoirs

A companion piece to his recent memoir *Bunnyman*, *Echoes* recounts the band's rise to stardom and their early tours of Europe and the US. While the author occasionally veers off into philosophical discourse (one mention of Bono leads to a jumble of metaphysics), Sergeant recognises the importance of telling a good

story and often other characters take centre stage at his own expense. They're all here – Mac and Cope, Balfe and Broudie, then Yorkie their sword-wielding companion, whose mam let them use her basement as a "praccy" room. There are hair-raising moments such as a confrontation with Nazi skinheads at the Electric Ballroom (the band's first gig without a drum machine) and being ambushed by bikers in the Belgian town of Leuven. It's also extremely funny. Picture the author walking sideways like a crab during his first acid trip, or true to his fanboy roots, ensuring his first priority, upon arrival in San Francisco, was to track down the Residents – he remains unsure whether he met them or not! And the encounter with Robert Plant at Rockland – where the Bunnymen were recording their debut album – is a hilarious tale.

Witty, self-deprecating, it is both vividly evocative of time and place and a rollicking good read.
Johnnie Johnstone

Nightwish – On Track: Every Album, Every Song

Simon McMurdo

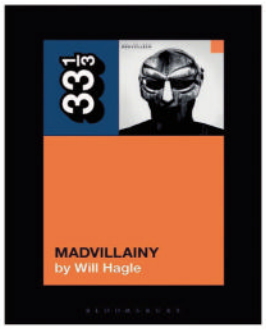
★★★

Sonicbond Publishing, £15.99
ISBN 9781789522709, 144 pages

Symphonic metallers' catalogue examined

Appearing pretty much out of nowhere with their 1997 debut *Angels Fall First*, Nightwish, the Finnish quintet led by keyboard player, composer and all-round genius Tuomas Holopainen, swiftly became synonymous with the symphonic metal genre, and their second album *Oceanborn* was pretty much a game-changer. As with a lot of the *On Track* series, author Simon McMurdo is a thoroughbred fan and he's quick to lavish praise without really contextualising what else was happening at the time – Within Temptation's debut *Enter* preceded *Angels...* in the shops, for example, while The Gathering had four albums out.

Still, there's a lot to commend in the Nightwish back catalogue so McMurdo isn't short of material to admire and acclaim. He's wise enough to steer clear of any debate as to which of the band's three vocalists is the best, instead highlighting the merits of original soprano Tarja Turunen, the more poppy voice of Anette Olzon, and the current – and some would argue, finest – frontwoman, Floor Jansen. The tumultuous sacking of Turunen gets some coverage, although Olzon's dismissal glosses over the fact that the band's fortunes appeared to be on a downturn (her second album *Imaginaerum*'s domestic sales were roughly half those of its predecessor), so desperate times called for desperate measures.
John Tucker



33 1/3: Madvillainy

Will Hagle

★★★

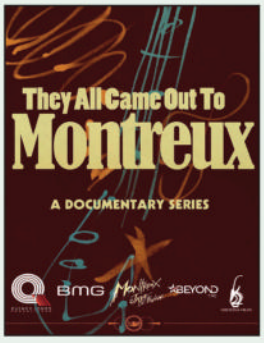
Bloomsbury Academic, £8.99
ISBN 9781501389238, 152 pages

MF DOOM and Madlib collab gets the *33 1/3* treatment

From origin story to finished record, *Madvillainy* is an album that obfuscates at every turn. Madlib and the late MF DOOM are mercurial enough characters at the best of times, and when they combined their super powers to become Madvillain, they didn't only push each other to bring their respective A-games, they unleashed upon the world a record of such trickery – sonic, lyrical, conceptual – it's still being deciphered today.

In keeping with the spirit of things, Will Hagle writes his *33 1/3* study from the perspective of three fictional music journalists cum superheroes, all circling around a truth he acknowledges can never be uncovered. Nevertheless, he brings fresh insight, not least thanks to the inclusion of testimony from Walasia Shabazz, whose part in bringing DOOM and Madlib together, and subsequent creative input on the record (she's credited as "Allah's Reflection" on the song Fancy Clown), has been obscured by time and, it's suggested, label tactics. As a story, Hagel's tale is AS complete as can be, covering off the potentially fatal leak of early recordings and the image-defining shot of DOOM on the sleeve, but in rarely outing a sample's source, and never directly quoting a lyric, his passionate tribute to a work that's "bigger than itself" sends you back to the album, adding proudly to the legend rather than deflating the mystique.
Jason Draper

Films



They All Came Out To Montreux

★★★★

BMG/Beyond TNC (BBC iPlayer)

Riveting three-part history of iconic Swiss festival

The Swiss resort town Montreux didn't know what hit it in June 1967. That's when Claude Nobs, a music-loving accountant from the town's tourist office, woke up a quiet, sleepy, lakeside community by starting a jazz festival. Surprisingly, perhaps, the event quickly mushroomed and put the town firmly on the music map; by the 70s, it was hosting jazz icons alongside rock stars.

As writer/director Oliver Murray's superlative new triadic documentary reveals, the festival's long and colourful history is inextricably entwined with Nobs' extraordinary life. Keith Richards describes him as "an island of culture in an otherwise barren place" while Van Morrison found a connection with Nobs through their mutual love of black American music: "He was like a walking encyclopedia of jazz and blues," he says admiringly. Murray, who had unprecedented access to the massive Montreux archives – an extraordinary cache of over 11,000 hours of concert footage – shows true mastery in blending audio-visual elements to create an impressionistic narrative that is punctuated by many arresting on-stage performances, from Aretha to Prince. If accountants, as Monty Python would have us believe, are supposed to be boring, then thankfully, the irrepressible, life-loving Nobs didn't conform to type. A beautiful film about a remarkable man that celebrates arguably the greatest music festival the world has seen.
Charles Waring

WINO: The Documentary

★★★

New Terms Productions (DVD)

The erratic career of a doom metal lifer

When Scott Weinrich took acid at age 12 he decided that life is futile and authority false. Now a sexagenarian, he remains something of a cult figure. With bands including The Obsessed and Saint Vitus, his contribution to apocalyptically heavy music is secure.

Wino is a very American breed of rocker. He carries handguns, rides motorcycles and reads about seafaring pirates with whom he identifies. He snorts plenty of powder, rolls enormous joints and once kicked crystal meth using "a gigantic dose of mushrooms". He loves everything about his country except "the government" and is not the only riff-mongering pothead susceptible to conspiracy theories.

Weinrich's mother seems proud her son never sold out and there's a touching scene where Wino and his three kids practise music together. We could've learned more about this side of life and its likely tensions. Truth be told, it's an easier sell to interview members of Weedeater.

Eventually, Wino renounces certain intoxicants in a scene that feels concocted to suit the typical rock-doc redemption arc. While Wino is prone to ranting impotently at "chemtrails" lining the sky, it's still endearing when he insists The Obsessed never played doom: "We're a fucking *hope* band, y'know?" *JR Moores*

Wham!

★★★

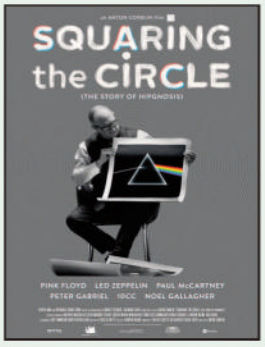
Netflix (Digital)

Slight but slick doc takes pleasure in leisure...

As light as a shuttlecock, Wham! were never a band built to last. If anything, this frivolous but breezily likable documentary reinforces the point. Shaped around photo scrapbooks assembled by Andrew Ridgeley's mum, the story begins as one of boyhood larks, following the duo as they bond at school and pursue the latter's vague but viable vision of a "bright new pop thing".

As fame calls, George Michael's talents outstrip those of Ridgeley, who seemed content to play tabloid star "randy Andy" while Michael did the work and fretted about fame. Still, director Chris Smith dampens any hints of friction and keeps the tone frothy, sometimes to a fault. If you need to know about one sleepless night Michael spent on an uncomfortable bed, check in.

Michael's struggles with his sexuality tease at depth, though too much time is spent on the stories behind hits such as Wake Me Up Before You Go-Go, which hardly earn the focus. The snapshots of Wham!-mania in motion on tour prove altogether livelier, particularly when the film reaches the farewell show at Wembley Stadium. Over too soon? Not a bit, argues Ridgeley. Wham! were all about youth, he suggests, a point Smith's doc reiterates by pushing nostalgia right to the fore.
Kevin Harley



Squaring The Circle (The Story Of Hipgnosis)

★★★★

Dogwoof (Cinemas, DVD/BD tbc)

Nothing but sleeves...

Every cover tells a story in Anton Corbijn's tribute to classic-rock sleeve art. Vinyl fetishists will have a nostalgic ball as the photographer/filmmaker reflects on the days when covers spurred days of stoned pontification between bedsits and student halls, but *Squaring...* isn't just a coffee-table book in motion. Sometimes meandering, always engaging, Corbijn's narrative tells a tale of friendships lost to profligacy and ambition, mapped out in anecdotes, insights and iconic images.

The story begins in Cambridge, 1964, where shy outsider Aubrey 'Po' Powell met the brash Storm Thorgerson. As Thorgerson introduces Po to the 'magic' of photography, the two become a thick-as-thieves unit, "like cussed brothers", says Robert Plant. And so design studio Hipgnosis emerges to produce some of the most famous covers in history, albeit at financial and personal cost.

McCartney, Gilmour, Waters, Mason, Plant, Page, Gabriel... They all doff hats to Hipgnosis here, amused rather than offended by Storm's infamous rudeness. The stories behind sleeves to sundry Floyd, Wings, Zep and Gabby albums merit retelling, from cows to (selected by an insightful Noel Gallagher for praise) men on fire. Meanwhile, the tale of a bromance burnt lends a slyly affecting spine to the story. Like that flying pig, what goes up – Corbijn wistfully suggests – eventually comes down in the unforgiving flames of the industry and excess.
Kevin Harley

Singles

Beck Thinking About You/Old Man *Capitol 602455 599339*

Ooh, remember when Beck was the biggest thing since sliced egg, churning out chirpy choons and cheering up a chippy planet? S'all a long time ago now, innit? Thinking About You is some way different: gentle fingerpicking opens this mournful ballad, which finds our man fretfully pondering whether if the person he believes in is genuine and if it even matters. Or something. There's no "building" quality here, despite an increasing swell of strings, mandolin, etc, the song just gently does its gentle thing, and the regretful vibe is reiterated with a, gulp, harmonica solo. The flip offers a straightforward acoustic version of Neil Young's classic with CSNY-style harmonies – wonder if it's a message to the grand icon? Both sides are sincere and help you dream away a few minutes. Golden brown vinyl, very limited.

Sid Vicious featuring Rat Scabies My Way/It's Shit *Cleopatra CLOS 53455*

Little could redeem My Way for me; it's ruined albums by Jackie Wilson and Major Harris, plus innumerable karaoke nights. At least Sir Sidney of Vicious did not take it seriously, even if the lyrics were as apposite to his brief life as Sinatra's extensive one. On a 7" which has reappeared in the shops since its 2021 release, here comes a different take to the one from *The Great Rock'n'Roll Swindle*, driven by Rat Scabies' manic energy and superb guitar *churrrrn*. The flip features Sid's scathing opinions on stardom, the ignorant public, music as exploitation and the situation he found himself in, delivered snippets of taped conversation placed over a ferocious backing track. Clearly, he was no dummo; pity he didn't get time or the opportunity to shape his career, if a career it was.

Working Men's Club Minsky Rock Megamix II *Heavenly HVN 64112*

Northern legends-in-the-making Working Men's Club have been growing steadily more electronic as their brief career has progressed and this mighty, lengthy, single-sided etched 12" is among the best electronic dance records of the past couple of years, melding shards of their songs and lyrics to create a remarkably seamless whole. Think New Order at their brittle finest, Pet Shop Boys in a laboratory, Chip E, and Euro electro dance. It's that good, that absorbing.

Les Thanes Heed The Warning EP *Disques Rogue RR 009*

Welcome to the warped world of Les Thanes – and I don't mean the vinyl. Better known as The Thanes but turned francophone for this appearance on Disques Rogue (think of those attractive French Disques Vogue EPs; the artwork apes them perfectly), the Thanes play dark, rocking garage, as they have since the 80s. For What Reward finds our Edinburgh heroes noting the pointless hell of the daily grind over a ferocious row like the 13th Floor Elevators in overdrive. You'll Never Do It Baby is one of those 60s tunes that dismiss a "bad girlfriend" with contempt: it was first cut by Watford's edgy beat combo Cops 'n' Robbers. This leathery version is teeth-grindingly tough. It's Dark offers less than two minutes of magic, beefed up from the catalogue of Aussie 60s band The Twilights, who featured future Cliff Richard collaborator Terry Britten – Cliff would have shown him the door had he heard this little monster. The title track closes the show with a searing fuzz riff, moody minor chords, and frontman Lenny Helsing perfectly controlling the remaining space with his 40 grit sandpaper voice. Fiery records like this are the reason garages were built.

Nat Birchall, Don Fe & Rockers Disciples Rise & Fall/Rise & Fall I-Tribu-Tion II *Rootical 45 ROOT 701*

If this fine 45 sounds like a throwback to the militant steppers sounds of the early 80s, that's because it partly is. The rhythm track, acoustic drums and everything, was laid donkeys' years ago, then unearthed and completed in the past year. It was worth the wait. Those who recall Aswad's Warrior Charge, perhaps taken for granted nowadays but acknowledged as an urban reggae classic, might find echoes of it here as the horns, with Birchall's fluid jazzy sax to the fore, stack up over a rhythm that will make heads nod approvingly and rhythmically. On the flip, harmonising flutes arrive, the echo surrounding them delivering a touch of Mellotron-ish magic. Delightful instrumental reggae that does its thing, regardless of fashions, and all the better for it.

The Howler Munkeees My Back Pocket/Lights *Raving Pop Blast! RAVE 20235*

My copy came with a badge asking, "Who the fuck are the Howler Munkeees?" How rude! The handsome fold-out wraparound sleeve and inserts don't quite answer the question. Previously known for a version of John's Children's Go Go Girl, the band have names to, er, ape The Monkees, Peter, Davy, Nesbit (!) and a Randy Git. This 7", on Bristol's secretly super Raving Pop Blast! label, is limited to 100 copies. I suggest more than 100 people would love to own it. Whether JJ, the diabetic dog pictured on the label, is among them, who knows? But his vet bills will be covered by the proceeds of this release. Didn't garage rock's attitude used to be, "Buy this record or the puppy gets it"? How things have changed. This does not sound like The Monkees. My Back Pocket is storming, rattling four-chord freakbeat, chewy as nougat and brittle as Pringles, and it redoubles for the middle freakout. Lights, the superior track, adds a throbbing, pulsing feel, displaying the band's limitless verve through bruising drumming, melodic bass and life-affirming/ear-shattering power chords. Singer Davy Jowie (even a mandrill could work out this reference) is not tempted to yell over the whole malarky. Instead, he creates a breathy, intimate performance that marks the band out as different. Striking stuff from an outfit I am not entirely sure exists.

One Thousand Violins John Peel Session 25.09.85 *Precious PRE 027*
One Thousand Violins John Peel Session 02.12.86 *Precious PRE 028*

The Precious label's 10" explorations of BBC sessions by indie bands discover eight tracks by West Yorkshire quartet/quintet One Thousand Violins, their name taken from an Orange Juice lyric and clean-cut jangle purloined from The Searchers. John Wood's vocals, tender yet proud, as if he was trying to cover his vulnerability, perfectly suited songs like The Candle Man, a confession of emotional defencelessness from a fella melting in the face of trouble. More brightly, Though It Poured The Next Day, I Never Noticed The Rain (their early songs tended towards lengthy explanatory titles) fairly purrs along, confident that lessons are learned: a common delusion. Wood is a natural for their ambitious cover of The Sun Ain't Gonna Shine Anymore, where their sound thickens like gravy, even if Colin Gregory's jangly guitar still cuts through.

The second EP is sharper-edged and tougher. Now road-hardened and having graced the indie charts, they burst through the songs like an axe through a fire door. They've also developed a cynical wit, exposed in the title of the groan of frustration that is the opening tune here, I Was Depending On You To Be My Jesus; it squeezes the soft edges from the songs, and John Wood's vocal is now far more assured. Almost Dead And Nigh On 40 Years To Go properly rocks, and if you can't hear The Sm*ths here and in If I Were A Bullet (Then For Sure I'd Find A Way To Your Heart), you're just not trying. Featuring the touching sleeve notes the label specialises in, this is another appealing nugget of British rock history preserved for posterity. It happened, even if it never made it to MTV.

The Dentists Janice Long Session 02.04.87 *Precious PRE 029*

The Dentists were not as hapless as some early indie bands; they didn't quite scramble to stardom but at least issued a couple of 90s albums on a major label, toured the US, and reached the pinnacle of the Medway scene. But it was no cakewalk; this Janice Long recording marked their only Radio 1 assignment and their limited domestic success faltered just as fame across the pond appeared attainable. Their bustling take on Both Sides Now is by no means the best thing here. Just Like Oliver Reed may labour under a muddy mix, leaving Mick Murphy's appealing voice fighting to be heard, but the buzzing enthusiasm is palpable, and the final chord is an unexpected diamond. It almost segues into A Strange Way To Go About Things, which pulses along pensively before bursting into John Maher-style drumming that drives it to a climactic crescendo. Guitarist Bob Collins was last spotted on this page as part of The Treasures Of Mexico; Medway rock flows through him.

Chaka Kenn/De La Soul (uncredited) DLS Edits Vol 1 *No label DBV 001*

Three house mixes of De La Soul classics on 12"; there's a jazz-funkin' reimagining of Breakadawn; a ticking, robotic transformation of the group's glorious takedown of triviality in rap, Stakes Is High; and a sizzling version of Say No Go, heavily featuring the guitar lick nicked from The Detroit Emeralds' Baby Let Me Take You (In My Arms). Music created from music created from music; the heartbeat passes down the generations, the DNA still shapes the sound.

Ian McCann

Please send new release vinyl singles for review to Ian McCann, Singles, Record Collector, The Titfield Thunderbolt Room, 2nd Floor, Saunders House, 52-53, The Mall, Ealing Broadway, London W5 3TA.

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SOUTH EAST

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Ben's Collectors Records – Long standing record shop in the heart of Guildford with an ever changing large stock of records cds & cassettes at the most reasonable prices in the South. **5 Tunsgate, Guildford, Surrey GU1 3QT.** Drop any unwanted records in for a quote or contact Ben on 01483 301165 or www.benscollectorsrecords.com

Casbah Records – 'Open every day from 10.30am to 6.00pm. Come with me to the casbah where you'll find a fab selection of s/hand/new vinyl, new CDs, DVDs, books and memorabilia. Most genres catered for in south-east London's coolest shop! key areas: classic rock, soul, punk and indie.' **320-322 Creek Road, Greenwich, London SE10 9SW.** Tel: 0208858 1964. tony.davis@ntlworld.com www.casbahrecords.co.uk

Collectors Record Centre, Guildford – 'Retailers of rare records for 35 years. Our stocks exceed 300,000 45s, albums, CDs & DVDs. Mail order or call in for a collecting experience.' **89 F Woodbridge Road, Guildford, Surrey GU1 4QD.** Tel: 01483 568100

Cruisin' Records – 'Open Monday to Saturday 9am–6pm. Established for over 25 years, we stock back catalogue CDs of all genres. Specialising in 50s/60s, Rock'n'Roll and Prog & music and film DVDs. We buy and sell vinyl, CDs & DVDs.' **132 High Street, Welling, Kent DA16 1TJ.** Tel: 0208 304 5853. john@cruisin-records.fsnet.co.uk

Grammar School Records – 'We stock 25,000 LPs, including 8,000 soundtracks, 5,000 classical, 12,000 rock, pop, jazz, folk, blues, country, easy, reggae, spoken, plus 20,000 45s, 1000s of CDs, DVDs, 78s, 8 tracks, dealer discounts.' **The Old Grammar School, High Street, Rye, East Sussex TN31 7JF.** Tel: 01797 222752. sales@backtrackrye.com, www.grammarschoolrecords.com

Helter Skelter Records – 'Quality second-hand records and CDs bought & sold. Established in 1994. Pay us a visit when in Chichester.' **44 The Hornet, Chichester, West Sussex PO19 7JG.** Tel: 01243 771744.

NEW **Intense Records** – 'Chelmsfords only independent record store selling New & 2nd Hand Vinyl & CD's all genres catered for Rock, Pop, Indie, Dance & more & DJ & Hi-Fi equipment.' **33/34 Viaduct Road, Chelmsford, Essex CM1 1TS** www.intenserecords.com Tel: 01245347372. email: enquiries@intenserecords.com

Merlin Records – 'POP, ROCK, SOUL, BLUES, JAZZ, PROGRESSIVE, REGGAE, PSYCHEDELIC.' **857 Green Lanes N21 2RX.** Tel: 0208 364 2380.

Music Mania – 'Selling quality vinyl – Rare, new & used covering all genres. Based in Worthing Town centre near Brighton.' **21 West Buildings, Worthing, BN11 3BS.** Tel: 01903 203489. mobile: 07912664576. email: help.musicmania@gmail.com

Not Just A Record Shop – 'Vintage vinyl store, all genres, large stock of new and second-hand vinyl, CDs and DVDs from £1. We also specialise in retro new and old items, new vinyl added most days, we also buy! Open 7 days a week, Mon-Sat 10-6 and Sunday 10-5.' **141 Seaside, Eastbourne, East Sussex BN22 7NN.** Tel: 01323 730037. sumer110@hotmail.com

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Sounds Original, Ealing

Out On The Floor – 'From ska to punk rock, reggae & soul, reissues & originals. We buy & sell records – that's what we do.' **10 Inverness Street, Camden, London NW1 7HJ.** Tel: 0207 485 9958/07961315874. jajukebox@hotmail.com

Rarekind Records – 'New and 2nd hand record shop in Brighton stocking Funk, Soul, Reggae, Jazz, Rock, Psych, Prog, World, Indy, Hiphop, House, Pop and Techno. Open 7 days a week.' **104 Trafalgar Street, Brighton BN1 4ER.** Tel: 01273 818170. music@rarekindrecords.co.uk / www.rarekindrecords.co.uk

Raven Records – 'Specialise in PUNK/ ROCK/ INDI : Sell Vinyl, CDs DVDs and memorabilia.' **EST. 1988 Raven Retail LTD 74 Bromley Road, Beckenham Kent BR3 5NP** / Tel: 0208 658 0131. E-mail : sales@ravenretail.co.uk; FACEBOOK : Raven Retail LTD

Rock Bottom Records – 'Rock Bottom Records – 37 years old & continuing to sell CDs/DVDs/LPs/Singles/Books and Mugs. Both new & pre-owned. Open 10-5 Mon–Sun (except weds). Come down to see us!' **37-38 Harbour Street, Whitstable, Kent CT5 1AJ.** Tel: 01227 277438. mikehoare06@aol.com

Russell's Records – 'New shop in Hampshire, come in and see us and our rapidly increasing/changing stock of good quality used albums/singles. Browse and enjoy our friendly service and free tea/coffee.' **Unit 12, The Hardies, High Street, Bordon, Hampshire GU35 0AY. Tel:** 01420 477221. watersidepixels@hotmail.co.uk www.russells-records.co.uk

Second Scene – 'A large selection of 1000s of vinyl LPs and singles from all genres, psych, folk, jazz and beyond. New stock priced daily, dealers please call for details of our excellent bulk purchase rates, collections bought and sold, records always wanted. All genres and budgets catered for.' **125, Pinner Road, Oxhey, Watford, Herts WD19 4EJ.** Tel: 01923 800635. julianleighsmith@hotmail.com / www.secondscene.co.uk

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Since Records Began – **Greenwich Vintage Market 2A Greenwich Church St London SE10 9BG.** Saturdays, Sundays and bank holidays only.admin@retrorecordretail.co.uk

Sister Ray – 'The last true all-genre record store in Soho. We have an unbeatable mix of CDs, vinyl and rarities. Music lovers from around the world come to us for a great shopping experience.' **34-35 Berwick Street, London W1F 8RP.** Tel: 0207 734 3297. sales@sisterray.co.uk www.sisterray.co.uk

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Sounds Original – 'Shop trading in Ealing, West London since 1983 (mail order since 1978). Based near South Ealing Underground station, about half-way between Heathrow Airport and Central London on the Piccadilly line, makes us an easy destination for any discerning collector of 1950s and 60s original records and memorabilia. Open 11.00 to 5.00 Wed to Sat.' **169, South Ealing Road, Ealing, London W5 4QP.** Tel: 0208 560 1155. soundsoriginal@aol.com www.soundsoriginal.co.uk

The Little Record Shop – 'Voted in Top 10 Guardian London record shops. Selling Rock, Reggae, Jazz, African, 1000s LPs & 45s. Rare records too. 95% Second-hand. Open 1-6.30 Tues, Fri, Sat & Sun. RECORDS BOUGHT. I don't sell on eBay or on the net, only from the shop.' **43 Tottenham Lane, London N8 9BD.** Tel: 07946412766. David@thelittlerecordshop.co.uk

The Record Shop Ltd – 'We stock a large range of second-hand & new vinyl plus guitars, CDs, DVDs, sheet music & accessories. We buy vinyl & instruments (all types).' **37 Hill Avenue, Amersham, Buckinghamshire HP6 5BX.** Tel: 01494 433311. therecordshop@btconnect.com www.therecordshopltd.co.uk

The Sound Machine – 'Based in central Reading, one minute from Reading station, we are the town's longest-established independent collectors record shop. Wide range of new and second-hand vinyl and CDs. Collections bought & sold.' **24 Harris Arcade, Station Rd, Reading RG1 1DN.** Tel: 0118 957 5075. info@thesoundmachine.uk.com, www.thesoundmachine.uk.com

The Vinyl Frontier – 'Eastbourne's oldest independent record shop, selling new, used and rare/collectable vinyl, is run by former music journalists, DJs & band promoters Chris King and Rhydd Pugh.' **35 Grove Road, Eastbourne, East Sussex BN21 4TT. Tel:** 01323 410313. shop@recordsuk.co.uk, www.recordsuk.co.uk

Time Machine Records – 'Now in new larger shop offering an internet-free vinyl experience with a big reputation for quality and rarity. Rock and pop memorabilia also in stock. Open every Thursday, Friday & Saturday from 10am to 5pm.' **Almshouse Arcade, 19 The Hornet, Chichester, West Sussex PO19 7JL.** Tel: 07900142718. harry_boulter@hotmail.co.uk

SOUTH WEST

NEW **Clocktower Music** – 'Preowned vinyl all styles and types of music, bought, sold & traded.' **Unit 10a, St. Michael's Estate, St Michael's Ln, Bridport DT6 3RR.** Tel: 01308 458077. www.clocktowermusic.co.uk / Open Mon to Sat 10.00am – 4.30pm

NEW **Clocktower Too** – 'New vinyl, CDs and Music Memorabilia' **35a South St, Bridport DT6 3NY.** Tel : 01308 458077 / Mon to Sat 10.00 – 3.30pm www.clocktowermusic.co.uk

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NEW **Pandemonium Records** – 'Pandemonium Record Store in Bournemouth offers 1000s of New and Used Vinyl Records, LPs, 12", 7", CDs, Audio Systems, Posters, T-shirts, Steampunk, collectables, etc…Free and easy parking. **162 Tuckton Road, Bournemouth, BH6 3JX.** Tel: 01202 770236, info@pandemonium.shop www.pandemonium.shop.

Phoenix Sounds – 'The biggest range of new & used vinyl & CDs in the South West, specialising in indie exclusives. We go big on RSD with loads of the best titles.' **Unit 6, Pearl Assurance House, Queen Street, Newton Abbot, Devon, TQ12 2AQ.** Tel: 01626 334942 / phoenixsound1@gmail.com

Rapture – 'A huge selection of brand new CDs, DVDs and vinyl, plus around 5,000 pre-owned titles. We are also proud stockists and installers of Sonos streaming systems.' **Unit 12 Woolgate Centre, Witney OX28 6AP.** Tel: 01993 700567 / www.rapturewitney.co.uk

Red Rock Records – 'Packed with records, CDs, DVDs, rare videos and bargain vinyl room. Also posters, blu-ray etc. Just off Poole High Street, by Coffee #1.' **4, North Street, Poole BH15 1NX.** Tel: 01202 677793. wayneofafcb@msn.com www.amazon.co.uk/shops/redrockrecordspoole

Rocket Records – Newly opened Record Shop with 40 years of collecting experience. Vinyl, Posters and Memorabilia. Wide range of genres. Speciality sections include punk and metal. Vinyl collections bought. Friendly, welcoming atmosphere. Open 10.30-6 Wed–Sat **884 Wimborne Rd. Moordown, Bouremouth, BH9 2DR** rocketrecords.co.uk - Tel: 01202 512762. info@rocketrecords.co.uk

The Independent Record Shop – 'An independent vinyl-collector's dream with albums from 10p up to quality, sourced from UK and USA.' **7 Shurdington Road, Cheltenham Spa GL53 0JB.** Tel: 07831 372642. info@theindependentrecordshop.co.uk www.theindependentrecordshop.co.uk

Wanted Records – 'Established September 2009 in central Bristol, we buy sell and trade quality vinyl LPs and singles from Psych to Reggae to Hip hop. We aim to pay the best prices and have the best stock - No CDs, DVDs, or Chris De Burgh. Mon-Sat 9.30-5.' **43 High Street, Bristol BS1 2AT.** Tel: 0117 9290524. info@wantedrecords.co.uk. www.wantedrecords.co.uk

Vinyl Vault – 'We stock rare collectable vinyl and CDs. Prog, psych, folk, reggae, rock & pop.' **6 Cambray Place, Cheltenham, Gloucestershire GL50 1JS.** Tel: 01242 227454. vinvault@aol.com www.vinyl-vault.co.uk

EAST ANGLIA & THE MIDLANDS

Back To Mono – 'Open Mon-Sat, 10-5.30 NEW SHOP (20 years experience) specializing in new and quality used vinyl, 60s, pysch, garage, rock, soul, jazz, etc. Collections or one-off items purchased.' **26 Guildhall street, Lincoln LN1 1TR.** Tel: 01522 537988. backtomonorecords@yahoo.co.uk www.backtomonorecords.com

DD Music Geek – 'Independant music and pop culture shop dealing in new and preloved vinyl, merch, books, cassettes, CDs, magazines, comics, manga, games, gifts and much more!' **111 A, Bridge Road, Lowestoft, Suffolk, NR33 9J0** Tel: 07584281556 / dave@ddmusicgeek.co.uk www.ddmusicgeek.co.uk

Stylus Records, Lichfield

Just For The Record – 'New independent record shop in Rugby town centre. Large selection of quality used vinyl records, most genres. Opening times: Tues - Sat 10am – 4pm, Sun & Monday closed, no by appointment' **3, Churchside Arcade, Little Church Street, Rugby, Warwickshire, CV21 3AW.** Tel: 07983880300.

Mister Tees – 'A large selection of music for all tastes. Vinyl and CD, specialists in Northern Soul and 60s, 70s plus merchandise including badges, patches etc. (wholesale available). Established 30 years.' **65 Blackwell Street, Kidderminster, Worcestershire DY10 2EL.** Tel: 01562 515291. terry@mrteerecords.co.uk

Revolution Records - 'New and Collectable vinyl records across many genres to suit all tastes.' **1st Floor at Hunts Bookshop, 9 High Street, Rugby, Warwickshire, CV2 3BG.** Tel 01788 551867 / enquiry@huntsbookshop.com

Spiral Archive Records – 'New and used records and CDs. Punk, Indie, Rock, Alternative, Ska, Reggae, Soul, 50s,60s. Wed-Fri 11-4pm/ Sat 11-5pm.' **First Floor, 43 Hazelwood Road, Northampton. NN1 1LG** Tel: 07974885450. alex@spiralarchive.com / ebay-stores.ebay.co.uk/spiralarchiverecords

Stylus Records Limited – 'Independent retail only record shop providing new and second-hand musical formats in Lichfield City Centre. We do not sell online.' **Minster Pool Walk, Lichfield, WS13 6QT.** Tel: 07864 762 261. www.stylus-records.co.uk / tim@stylus-records.co.uk

Vinyl Lounge – 'North Notts independent record shop selling new and second hand vinyl, plus CDs, accessories, Northern Soul 7", RSD and illy coffee/snacks. We buy your vinyl too.' **4 Regent St, Mansfield, Nottinghamshire NG18 1SS.** Tel: 01623 427291. vinyllounge.mansfield@gmail.com

WALES

Derricks Music – 'Established 1956. We stock all types of music, specialising in Rock, AOR, Metal, Prog and Indie. We are also the main concert ticket outlet in West Wales incorporating Ticketmaster.' **221 Oxford Street, Swansea, West Glamorgan SA1 3BQ.** Tel: 01792 654226. derricks@eurotelemail.net, www.derricksmusic.co.uk

VOD Music – 'Opened February 2009 by Record Fair Organisers 'VOD Music'. Quirky store with Vinyl, CDs, DVDs (most genres) plus merchandise, sleeves and accessories. Open Wed, Fri, Sat, 10.30am-4pm' **28 New Street, Mold, Flintshire, North Wales CH7 1NZ.** Tel: 07904688739. enquiries@vodmusic.co.uk www.vodmusic.co.uk

NORTH

Grey 'n' Pink Collectors Records – 'Established for 25 years we specialise in vinyl and CDs: Rock 'n' Roll, 60s, Blues, Folk, Reggae, Indie, New Wave and Punk, to present day Rock and Pop.' **57 Brook Street, Chester CH1 3DZ.** Tel: 0124 431 1921. info@greynpinkrecords.com

Pear Music Shop – 'CDs, Vinyl, DVDs, Cassettes, Musical instruments and Accessories, LPs, 7", 78's, 45s, 12", excellent ordering service. 30,000 pieces of vinyl and growing.' **24 High Street, Knaresborough, North Yorkshire HG5 0EQ.** Tel: 07903 733730 / 01423 864120. pcornerwalker@googlemail.com

Replay Records – 'Established in 1999. Stocking new and pre-owned CD's and Records. Shop open – Tues-Sat 9.30–5.30.' **62-64 Freeman Street, Grimsby DN32 7AG**. Tel: 01472 351125.replay-records@btconnect.com

Reflex – 'Classic indie high-street store, catering to all musical tastes, fads & fashions. Fully geared up online with worldwide mail-order. Specialist in new release vinyl on 7" and LP.' **23 Nun Street, Newcastle upon Tyne NE1 5AG.** 0191 2603246 reflexrecordshop.com

RPM Discs– 'A traditional record shop specialising in quality value for money second hand vinyl. CDs and new vinyl also stocked. Home to one of the UKs largest singles only on-line shops. **7A The Shop, Front Street, Wingate, County Durham, TS28 5AA.** Tel: 07711 450045 / sales@rpmdiscs.co.uk www.rpmdiscs.co.uk / www.45rpmdiscs.co.uk

Rubber Soul Records - 'Run by a life-long Record Collector, selling most genres in store. Sell your individual records, vinyl collections or pop memorabilia quickly and easily. Ex cash paid. Please get in touch.' **19 Marsh Street South, Hanley, Stoke-On-Trent, ST1 1JA.** Tel: 07986 729197 rubbersoulrecords@hotmail.co.uk

Skeleton Records – 'Established in 1971, we carry over 150,000 new and used LPs, singles, CDs, tapes, videos and DVDs. All types of music catered for – we buy your unwanted vinyl, CDs, DVDs.' **11 Oxton Road, Birkenhead, Merseyside CH41 2QQ.** Tel: 0151 6539 003. skrecs@hotmail.co.uk www.skeletonrecords.co.uk

Spinning Discs Sheffield – 'An independent record shop where music lovers can meet, relax, drink coffee and browse new, reissue and select second hand vinyl in a friendly community environment.' **107 to 109 Chesterfield Road, Meersbrook, Sheffield, S8 0RN**

Tel. 0114 258 2387. contact@spinningdiscsheffield.co.uk www.spinningdiscssheffield.co.uk

The Musical Box– 'Liverpool's oldest record shop since 1947, owned by a family business spanning four generations. We take pride in our longevity and extensive history, having been featured in several TV programmes and documentaries. We are renowned for being a 'hidden gem' and specialise in new old vinyl LPs, 7" singles, CDs, 78s & cassettes. **457 West Derby Road, Tuebrook, Liverpool L6 4BL** Tel: 01512633845. musicalbox@hotmail.co.uk www.instagram.com/themusicalboxrecordshop www.facebook.com/themusicalboxrecordshop

Vinyl Guru – 'New, Used, Rare & Collectible Vinyl from £1. David Bowie Specialist, Video Game Soundtracks & Electronic Music, Art Prints & Frames, Books, Hifi including Turntables, Styli & huge range of accessories.' **69 Westgate Road, Newcastle upon Tyne NE1 1SG.** Tel: 0191 242 0430. info@vinylguru.co.uk, www.vinylguru.co.uk

Shop Of The Month: The Record Store – Ashford, Kent

Vince Monticelli's shop is proof of the continually thriving market for new and vintage vinyl. Clearly proud of his extensive stock, Vince says he has never looked back since opening **The Record Store** in 2016. He tells **Steve Burniston** about the shop, including some ace rarities.

Tell us about the shop, including how it got started.
I started the shop with my daughter in 2016; she has since moved onto a teaching career. As a collector I had the usual 2-3 copies of certain records, as we collectors do! We set out to see if there was a taste for vinyl in Ashford after downsizing out of London due to my health and an uncertain future – this before the big recovery in vinyl. We once featured in [another music magazine] as the smallest record shop in England before moving to our current premises just yards away from where we started in Park Mall. I would fairly confidently say that now we have to be the largest shop, stock-wise, in Kent, which is strange as I worried when I started how we would maintain a good level. But we buy so many second-hand collections we have never looked back and, of course, added the 180g reissues.

What is your view about *Record Store Day?*
RSD is a vital lifeline to smaller independent shops like us and this year's inclusion of some newer artists which attracted a much younger element was a good thing. The first person in our queue was for Taylor Swift and it was nice to see them mixed with the traditional collectors and customers upon whom we rely.

How do you see the future developing for independent record shops?
I see a big future in high quality pressings. Abbey Road have been running a selection of half-speed masters at sensible prices. Any developments in that area would be a big step to ensuring the future of vinyl, plus a move away from oil-based products. The greener the product, the better. Let's face it, the artists, the shops, and the customers want recyclable, biodegradable product at a sensible cost.

What kind of genres/artists are your regular customers looking for?
In the store we are very rock-based; some soul, R&B, reggae etc but mostly classic rock or pop. Online we sell everything. Plus, we've seen an increase in the hip-hop following as well as the new artists who, of course, now release straight to record.

Tell us about two or three interesting, rare records you have sold in recent months.
We have recently sold through, both in-store and online, *The Rolling Stones* with the demo of Tell Me rather than the official track release – a pretty rare thing! Plus, the usual Beatles *Please Please Me* gold label and despite a re-release of De La Soul's *3 Feet High And Rising* we have sold two originals, proving there is still a strong appetite for original releases.

And if you could get just one rare record for the shop, what would it be?
We have seen most of the rare records here. The one that eludes me personally for my own collection is a clean copy of *Led Zeppelin* turquoise lettering although I have a very unusual, possibly one-off, yellow/orange version! And who wouldn't want to bump into the Sex Pistols on A&M in a job lot of singles?

The Record Store, 16 Park Mall, Ashford, Kent TN24 8RY/ therecordstoreashford.co.uk / 01233 660 360.

Vinyl Tap – 'New & Used, Vinyl & Cds. New Releases, Indies Exclusives, Dinked Editions. Over 150,000 items in stock online and available in store. Can't find in the shop, please ask' **42 John William Street, Huddersfield, HD1 1ER.** 01484 845999 www.vinyltap.co.uk

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OVERSEAS

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Gibert Joseph Musique – 'Biggest independent records shop from France for more than 35 years.' **34 Boulevard Saint Michel, 75006 Paris, France.** Gibertjoseph.com Tel: +33 44 41 88 53. Email: philippe.marie@gibertjoseph.com

Lost Padre Records – 'A record shop specialising in vintage LPs and 45s. We have a great love for garage rock, psych, soul, punk, funk, the music of New Mexico and esoteric recordings from the world over.' **131B W. Water Street, Santa Fe, NM 87501, USA.** Tel: +1 505 310 6389 Email: lostpadrerecords@gmail.com

Hiss & Crackle Records Ground Level – 'Local indie releases, Australian + imports. Stocking new & pre-loved records, CDs, tapes, books/zines and more! + live music with an in-store stage!' **Ground Level 18 Council Street WALLSEND NSW AUSTRALIA 2287** Tel: +61 40010583 Email: mitchel@hissandcrackle.com / www.hissandcrackle.com

Hot Stuff AB – 'Southern Sweden´s leading shop for collectable records & ephemera. 50.000+ items of second hand, "new" limited editions and inhouse labels. Bank vault with high end collectables and wide range of vinyls in almost any genre. If you travel a long way, we even got special deals for hotels.' **Norra Esplanaden 5, Almhult, Sweden 34330.** Tel: +46 476 10449 / www.hotstuff.se

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GOLDEN OLDIES SET SALE

Write to: DAVE SANDERS, 25 YORK CLOSE, WHITEHILL, BORDON, GU35 9PX. Tel: 01420 472432.
Email: davesanders2003@hotmail.com
POSTAGE: SINGLES £1.60 FOR FIRST THEN 25p EACH ADDITIONAL.
LPs £3.75 FOR FIRST THEN £1.25 EACH ADDITIONAL. EUROPE AND REST OF WORLD ON APPLICATION. ALL RECORDS HAVE MONEY BACK GUARANTEE.
SINGLES

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ANIMALS, Don't Bring Me Down (Decca F12407)	EX	5.50
CLIFF AUNGIER, Time (Polydor 56250)	M	17.50
JOHN BARRY SEVEN, Zulu (Ember EMBS185, PC)	EX/EX	4.50
FONTELLA BASS, Rescue Me (Chess CRS8023)	EX	7.50
BEACH BOYS, Surfin' U.S.A. (Capitol CL15305)	EX	12.50
BEATLES, Can't Buy Me Love (Parl. R5114)	M	7.50
BEATLES, Strawberry Fields (Parl. R5570, PC)	EX/EX	45.00
BEATLES, Let It Be (Apple R5833, PC)	EX/EX	15.00
TONY BELLUS, Robbin' The Cradle (London HL8933)	EX	20.00
DAVE BERRY, One Heart Between Two (Decca F12020)	M	7.50
BLACK SABBATH, Tomorrow's Dream (Vertigo 6059061)	VG	7.50
BLUESBREAKERS, Curly (Decca F12588)	M	9.50
BOONES FARM, If You Can't Be My Woman (CBS 8212, Demo)	M	12.50
JOE BROWN, Sicilian Tarantella (Pye 7N15888)	M	7.50
JOE BROWN, Chatlie Girl (Pye 7N15983)	M	7.50
ROY "C", Shotgun Wedding / I Am Gonna Make It (Island WI273)	EX	12.50
JO ANN CAMPBELL, Motorcycle Michael (HMV POP873)	M	9.50
CHAMPS, Midnighter (Tri, London HL8655)	EX	6.50
CHIMES, Once In A While (London HLU9283)	EX	8.50
CHANTELS, Well I Told You (London HLL9480)	EX	27.50
JIMMY CLANTON, Go Jimmy Go (Top Rank JAK269)	EX	9.50
JIMMY CLANTON, Just A Dream (Tri-London HLS8699)	EX	8.50
DEE CLARK, Just Keep It Up (Tri-London HL8915)	M	12.50
CLOVERS, Love Potion No. 9 (Round Centre Lon. HLT8949)	EX	20.00
EDDIE COCHRAN, Sweetie Pie (London HLG9196)	EX	20.00
CLAY COLE, Twist Around The Clock (London HLP9499)	M	7.50
RODGER COLLINS, She's Looking Good (Vocalion V19285)	EX	25.00
CONTOURS, Do You Love Me (Oriole CBA1763, Demo Sticker)	EX	25.00
COOKIES, Chains (London HLU9634)	EX	17.50
TONY CRANE, Anonymous Mr. Brown (Pye 7N17337, Demo)	EX	9.50
CRICKETS, Oh Boy (Tri, Coral Q72298)	EX	12.50
CRICKETS, When You Ask About Love (Coral Q72382)	EX	7.50
JIMMIE CROSS, Super-Duper Man (Red Bird RB10042)	EX	17.50
CRYSTALS, I Wonder (London HLU9852)	M	25.00
JOHNNY DANKWORTH, Experiments With Mice (Gold Parl. MSP6255)	M	9.50
BILLIE DAVIS, Tell Him (Decca F11572)	EX	4.50
DEAN AND JEAN, Tra La La La Suzy (Stateside SS249)	M	9.50
DEANO, Please Don't Talk To The Lifeguard (Col. DB7965, Demo)	M	9.50
AL DE LORY, Yesterday (London HLU9999, Demo)	M	20.00
DICK AND DEEDEE, Mountain's High (London HLG9408)	M	5.50
DION & BELMONTS, Where Or When (London HLU9030)	EX	12.50
DIXIE CUPS, Iko Iko (Red Bird RB10024)	EX	7.50
FATS DOMINO, Whole Lotta Loving (Tri-London HLP8759)	EX	9.50
FATS DOMINO, My Blue Heaven (Tri, London HLU8280)	EX	27.50
FATS DOMINO, When My Dream Boat Comes Home (Tri-Lon. HLU8309)	M	15.00
FATS DOMINO, Wait And See (Tri-London HLP8519)	EX	7.50
DOVELLS, Be My Girl (Cameo Parkway P901, Demo)	EX	25.00
DREAMS, I Will See You There (United Artists UP2249, Demo)	EX	20.00
JOHNNY DUNCAN, Last Train To San Fernando (Col. DB3959)	EX	5.50
DUANE EDDY, Lonely Boy Lonely Guitar (RCA 1344)	EX	3.50
S. ENGEL & J. STEWART, I Only Came To Dance (Cap. CL15440, Demo)	EX	17.50
EPISODE SIX, Mozart Versus The Rest (Chapter One CGH104, Demo)	M	15.00
ESCORTS, Dizzy Miss Lizzy (Fontana TF453)	EX	12.50
ESSEX, Easier Said Than Done (Col. DB7077)	EX	7.50
GEORGIE FAME, Bend A Little (Col. DB7328)	EX	12.50
SHANE FENTON, Don't Do That (Parl. R5047)	EX	5.50
EDDIE FISHER, Cindy Oh Cindy (Gold HMV POP273)	EX	8.50
FIVE EMPREES, Little Miss Sad (Stateside SS470, Demo)	EX	12.50
EDDIE FLOYD, On A Saturday Night (Stax 601024)	EX	6.50
FRANKIE FORD, If You've Got Troubles (London HLP9222)	EX	8.50
FOUR TOPS, Yesterday's Dreams (Tamla TMG665)	EX	9.50
DOTTY FREDERICK, Ricky (Top Rank JAR106)	M	25.00
ERNIE FREEMAN, Raunchy (Tri-London HLP8523)	M	9.50
BILLY FURY, Give Me Your Word (Decca F12459)	EX	7.50
BILLY FURY, That's Love (Decca F11237)	EX	9.50
GENTLE PEOPLE, It's Too Late(Col. DB8276, Demo)	M	8.50
BILLY FURY, Suzanne In The Mirror (Parl. R5634)	EX	27.50
BILLY FURY, Beyond A Shadow Of A Doubt (Parl. R5658)	EX	25.00
GENE & EUNICE, Poco-Loco (London HL8956)	VG	12.50
BOBBY GOLDSBORO, Voodoo Woman (U. Artists UP1091)	EX	6.50
BOBBY GOLDSBORO, Broomstick Cowboy (U.A. UP1120, Demo)	EX	6.50
BOBBY GOLDSBORO, No Fun At The Fair (U. Artists UP1166)	M	15.00
LESLEY GORE, It's My Party (Mercury AMT1205)	EX	3.50
CHARLIE GRACIE, Wanderin' Eyes (Tri-London HLU8467)	EX	9.50
IAIN GREGORY, Cant You Hear The Beat etc. (Pye 7N15397)	EX	9.50
WILBERT HARRISON, Kansas City (Top Rank JAR132)	EX	9.50
TONY HATCH, Ghost Squad (Pye 7N15408)	EX	4.50
TUBBY HAYES, Sally (Fontana TF397, FS Sticker)	M	12.50
CLARENCE FROGMAN HENRY, Little Green Frog (Lon. HLU9936)	M	25.00
HIGH KEYES, Que Sera Sera (London HLK9788)	EX	17.50
RON HOLDEN, My Babe (London HLU9116)	M	40.00
CHIC HOLIDAY, God Country And My Baby (Coral Q72443)	M	12.50
MICHAEL HOLLIDAY, Hot Diggity (Gold HMV SCM5273, pushout centre)	M	7.50
HOLLIES, Searchin' (Parl. R5052)	EX	3.50
HOLLIES, Stop Stop Stop (Parl. R5508)	M	3.50
BUDDY HOLLY, Love's Made A Fool Of You (Coral Q72475)	EX	9.50
BUDDY HOLLY, Early In The Morning (Tri-Coral Q72333)	EX	12.50
IVORY JOE HUNTER, I'm Hooked (Capitol CL15220)	EX	15.00
HUNTERS, Teen Scene (Fontana H276)	EX	7.50
HUNTERS, The Storm (Fontana H323)	EX	7.50
HUSTLERS, Sick Of Giving(Mercury MF817)	EX	9.50
KRIS IFE, Give And Take (Music Factory CUB3, Demo)	EX	12.50
IGUANAS, This Is What I Was Made For (RCA 1484)	M	30.00
IMPALAS, Sorry (MGM 1015)	EX	7.50
JAGUARS, Opus To Spring (Impression IMP101)	M	17.50
JAMIES, Summertime Summertime (Fontana H153)	EX	25.00
JAN & ARNIE, Jennie Lee (Tri-London HL8653)	EX	25.00
JAN AND DEAN, Yellow Balloon (CBS 202630, Demo)	EX	17.50
PETER JAY & JAYWALKERS, You Girl (Decca F11840, Demo)	M	9.50
KRIS JENSEN, Donna Donna (Hickory 45-1224, Demo)	M	9.50
JIM & JOE, Fireball Mail (London HL9831)	M	12.50
JOHNNY & HURRICANES, Salvation (London HLX9536)	EX	4.50
JIMMY JONES, Ready For Love (MGM 1103)	M	7.50
JOE JONES, You Talk Too Much (Col. DB4533)	EX	7.50
JORDAN BROTHERS, Never Never (LONDON HLW8908)	M	20.00
AMORY KANE, Reflections Of Your Face (MCA MU1036)	M	9.50
NELSON KEENE, Keep Loving Me (HMV POP814)	EX	7.50
MURRY KELLUM, Long Tall Texan (London HLU9830, Demo)	M	9.50
KELLY BROTHERS, You Put Your Touch On Me (Pres. PT143, Demo)	EX	15.00
FRANK KELLY & HUNTERS, I Saw Linda Yesterday (Font. 267261TF)	M	9.50
KEITH KELLY, Tease Me (Parl. R4640) Sol	M	9.50
CHRIS KENNER, I Like It Like That (London HLU9410)	EX	25.00
JOHNNY KIDD & PIRATES, Shot Of Rhythm & Blues (HMV POP1088)	EX	8.50
BEN E. KING, Seven Letters (Atlantic AT4018)	EX	15.00
CLAUDE KING, Wolverton Mountain (CBS AAG108)	EX	4.50
KNOCKOUTS, Riot In Room 3c (Top Rank JAR279)	EX	15.00
BUDDY KNOX, She's Gone (Liberty LIB55473)	EX	9.50
PATTY LA BELLE, Over The Rainbow (Atlantic AT4064)	M	9.50
DON LANG, White Silver Sands (Gold HMV POP382)	EX	9.50
CURTIS LEE, With All My Heart (Top Rank JAR317 0	EX	45.00
LEMON TREE, I Can Touch A Rainbow (Parl. R5671)	EX	37.50
JIMMY LENNON, Louisiana Mama (Decca F11825)	EX	20.00
GARY LEWIS & PLAYBOYS, She's Just My Style (Liberty LIB55846)	EX	12.50
JERRY LEE LEWIS, Break Up (Tri-London HLS8700)	EX	12.50
JERRY LEE LEWIS, John Henry (London HLS9202)	M	15.00
JERRY LEE LEWIS, Sweet Little Sixteen (London HLS9584)	EX	8.50
RAMSEY LEWIS, Cry Baby Cry (Chess CRS8096)	EX	12.50
MARK LINDSAY, Arizona (CBS 4699, Demo)	M	9.50
LITTLE ANTHONY, Tears On My Pillow (Tri, London HLH8704)	EX	30.00
LITTLE FRANKIE, Kind Of Boy You Can't Forget (Col. DB7490)	EX	12.50
LITTLE RICHARD, Good Golly Miss Molly (Tri-London HLU8560)	EX	22.00
LITTLE RICHARD, Bama Lama Bama Loo (London HL9896)	EX	6.50
LOCOMOTIVE, Rudi's In Love (Parl. R5718)	EX	12.50
JULIE LONDON, Boy On A Dolphin (Tri-London HLU8414)	EX	6.50
JIM LOWE, Four Walls (Tri-London HLD8431)	M	20.00
PATTI LYNN, Johnny Angel (Fontana H391)	EX	9.50
NEIL MACARTHUR, She's Not There (Deram DM225)	EX	17.50
LONNIE MACK, Memphis (Stateside SS207)	EX	17.50
CARL MANN, Pretend (London HLS9006)	EX	25.00
ERNIE MARESCA, Shout Shout (London HLU9531)	EX	12.50
JOY MARSHALL, When You Hold Me Tight (Decca F11863)	M	9.50
HANK B. MARVIN, London's Not To Far (Col. DB8326)	EX	9.50
BARRY MASON, When You Do What You're Doing (MCA MK5034)	M	4.50
SAMMY MASTERS, Rockin' Red Wing (W. Bros WB16)	EX	17.50
JOE MEDLIN, I Kneel At Your Throne (Mercury AMT1032)	EX	17.50
MIGHTY AVENGERS, So Much In Love (Decca F11962)	EX	15.00
CASH McCALL, Many Are The Words (Ember EMBS204, PC)	EX/M	9.50
CHRIS McCLURE, Hazy People (Polydor 56227)	EX	9.50
McCOYS, Hang On Sloopy (Immediate IM001)	EX	4.50
CLYDE McPHATTER, Think Me A Kiss (MGM 1061)	EX	12.50
NATURALS, I Should Have Known Better (Parl. R5165)	EX	6.50
NERO & GLADIATORS, Czardas (Decca F11413, Demo)	EX	12.50
JIM NESBIT, Tiger In My Tank (Vocalion V9241, Demo)	M	17.50
NICE, America (Immediate IM 068)	EX	6.50
NORMAN & THE INVADERS, Stacy (U.Artists UP1031, Demo)	EX	9.50
TOM NORTHCOTT, 1941 (W. Bros WB7160)	M	9.50
MAYF' NUTTER, Head Shrinker (Vocalion VL9282, Demo)	M	15.00
OLYMPICS, Western Movies (HMV POP528)	EX	7.50
TONY ORLANDO, Chills (Col. DB4871)	EX	12.50
ORLONS, Don't Hang Up (Cameo Parkway C231)	EX	17.50
OUTER LIMITS, When The Work Is Thru' (Elephant LUR100)	M	40.00
PASSIONS, Just To Be With You (Top Rank JAR224)	M	50.00
PATIENCE & PRUDENCE, Gonna Get Along Etc. (Gold Tri-Lon. HLU8369)	EX	22.00
JOHNNY PEARSON, The Rat Catchers (Col. DB7851)	EX	15.00
TRACY PENDARVIS, Is It Me (London HLS9213)	EX	17.50
PEPPERMINT RAINBOW, Will You Be Staying etc. (MCA MU1076, Demo)	EX	15.00
PETER & GORDON, Sunday For Tea (Col. DB8159, Demo)	EX	8.50
RAY PETERSON, Corrine Corrina (London HLX9246)	EX	9.50
RAY PETERSON, I Could Have Loved You So Well (London HLX9489)	M	9.50
RAY PETERSON, Tell Laura I Love Her (RCA 1195)	EX	8.50
PICKWICKS, Apple Blossom Time (Decca F11901)	EX	9.50
PINKERTONS COLOURS, Don't Stop Loving Me Baby (Decca F12377)	EX	8.50
PINK FLOYD, See Emily Play (Solid Centre, Col. DB8214)	EX	50.00
PIXIES, Birthday Party (Mercury AMT1214)	EX	15.00
PLAYBOYS, Over The Weekend (Tri, London HLU8681)	EX	30.00
PLAYMATES, Don't Fight It (Emerald MD 1150, Demo)	M	9.50
POETS, Now We're Thru' (Decca F11995)	EX	12.50
PONI-TAILS, Earley To Bed (HMV POP596)	EX	8.50
BRIAN POOLE & TREMELOES, Good Lovin' (Decca F12274, Demo)	EX	9.50
K. POWELL & B. DAVIS, When You Move You Lose (Picc. 7N35288)	EX	9.50
POWERPACK, I'll Be Anything For You (CBS 202551, Demo)	M	20.00
ELVIS PRESLEY, All Shook Up (Silver HMV POP359, sol)	EX	12.50
ELVIS PRESLEY, Love Me Tender (Gold HMV POP253)	VG	50.00
ELVIS PRESLEY, Jailhouse Rock (Tri-RCA1028)	EX	9.50
ELVIS PRESLEY, Don't Cry Daddy (RCA 1916, Pic. Cover)	EX/M	9.50
ELVIS PRESLEY, All That I Am (RCA 1545)	EX	6.50
PRETTY THINGS, Honey I Need (Fontana TF537)	EX	8.50
ALAN PRICE SET, House That Jack Built (Decca F12641, Demo)	EX	8.50
QUIET FIVE, Homeward Bound (Parl. R5421)	M	15.00
RAINDROPS, Kind Of Boy You Can't Forget (Lon. HL9769)	EX	22.00
TEDDY RANDAZZO & DAZZLERS, Dance To Locomotion (HMV POP1067)	EX	9.50
RAN-DELLS, Martian Hop (London HLU9760)	EX	12.50
TONY REESE, Just About This Time Tomorrow (London HLJ8987)	M	17.50
REVELS, Midnight Stroll (Top Rank JAR235)	M	40.00
CLIFF RICHARD, Move It (Col. DB4178)	EX	12.50
RICK & SANDY, Creation (Decca F12311)	M	20.00
RIP CHORDS, Gone (CBS AAG162)	EX	12.50
JOHNNY RIVERS, Midnight Special (Liberty LIB66087)	M	9.50
ROCKIN' REBELS, Rockin' Crickets (Stateside SS187)	M	15.00
ROCKIN' REBELS, Wild Weekend (Stateside SS162)	M	17.50
MARK ROGERS & MARKSMEN, Bubble Pop (Parl. R5045)	EX	12.50
ROLLING STONES, The Last Time (Decca F12104)	M	9.50
ROUTERS, Let's Go (W. Bros WB77)	EX	6.50
ROUTERS, Make It Snappy (W. Bros WB91)	EX	5.50
CHERRY ROWLAND, Nobody But Me (Fontana TF420)	EX	8.50
EARL ROYCE & OLYMPICS, Que Sera Sera (Col. DB7433)	EX	17.50
MIKE SAGAR & CRESTERS, Deep Feeling (HMV POP819)	EX	12.50
JERRY ST. CLAIR, Summer Exodus (Philips BF1796, Demo)	M	15.00
ST. LOUIS UNION, Girl (Decca F12318)	EX	9.50
SALT 'N PEPPER, Come Softly To Me (London HLU9338)	EX	12.50
LINDA SCOTT, I Don't Know Why (Col. DB4748, Demo)	EX	8.50
NEIL SEDAKA, I Go Ape (Tri, RCA 1115)	EX	7.50
HELEN SHAPIRO, Queen For Tonight (Col. DB4966)	EX	3.50
SHERRYS, Pop Pop Pop-Pie (London HLW9625)	EX	12.50
SHEVELLS, I Could Conquer The World (U. Artists UP1059, Demo)	EX	25.00
SHIRELLES, Will You Love Me Tomorrow (Top Rank JAR540)	M	6.50
SHIRLEY & LEE, All I Want To Do Is Cry (Vogue Pop 45-V9129)	EX	60.00
SHORTY & THEM, Pills Or Love's Labours Lost (Fontana TF460)	EX	30.00
SHOUTS, She Was My Baby (React EA001)	VG	17.50
P. F. SLOAN, Sins Of A Family (RCA 1482)	EX	8.50
VERDELLE SMITH, Tar And Cement (Capitol CL15456)	EX	8.50
SMOKE, My Friend Jack (Col. DB8115)	M	35.00
SONS OF PILTDOWN MEN, Mad Goose (Pye Int. 7N25206)	EX	12.50
JIMMY SOUL, If You Wanna Be Happy (Stateside SS178)	EX	12.50
SOUNDS INCORPORATED, Order Of The Keys (Decca F11723)	EX	17.50
SPOTNICKS, Orange Blossom Special (Oriole CB1724)	M	8.50
STATUS QUO, Pictures Of Matchstick Men (Pye 7N17449)	EX	8.50
RHET STOLLER, Ricochet(Windsor WPS130, Demo)	M	25.00
SPOKESMEN, The Dawn Of Correction (Brunswick 05941)	EX	8.50
GALE STORM, Dark Moon (Tri-London HLD8424)	EX	9.50
STORMER, My Home Town (Ring O' Records 2017113)	M	35.00
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45	WITSON GREEN, Call Me A Dreamer (SRTS 82 CUS1274)	M/Gen	10.00
12"	CELSIUS, Angels (OTAKU 001)	VG/VG	100.00
12"	RUDIMENTAL, White Label Sampler (Asylum 23)	EX/EX	80.00

LPs

LP	ANDREA TRUE CONNECTION, More, More, More (Unplayed White Lbl, Buddah BDLP4041)	M/EX	15.00
LP	BRAND NEW HEAVIES, We Won't Stop (Japan Promo TBNH LSP-1054)	M/M	50.00
LP	ELVIS PRESLEY, They Don't Make 'Em Like They Used To (Unplayed Promo, Coca-Cola Ltd. Ed.)	M/M	300.00
LP	GEORGE HARRISON, Living In The Material World (Apple PAS10006)	EX/EX	20.00
LP	GERRY RAFFERTY, North & South (London LONLP55)	EX/EX	20.00
LP	JIMMY JAMES & THE VAGABONDS, Now (Unplayed White Lbl, Pye NSPL18495)	M/EX	25.00
LP	LENA LOVICH, Stateless (Autographed Pic disc, Stiff SEEZ P-7)	EX/EX	40.00
LP	RIFF RAFF, Original Man (RCA LPL1 5023)	VG/VG	50.00
LP	ROBERT ARCHER, Nature's Dream-Harp (w autogr. letter from Robert Archer, RA-01)	M/M	150.00
LP	YES, Yessongs (Atlantic K60045)	EX/G	15.00

TERRY ROUND: U-V 45s

Write or telephone: TERRY ROUND, 31 SEVERN WAY, BEWDLEY, WORCS., DY12 2JG. Tel: 01299 211384. P&P: £2.00 each first item, £1.00 each thereafter. First LP £4.00 each, £1.00 each thereafter. 'Wants' lists welcomed.

ALPHABET "U-V"

45	UB40, Food For Thought / King (PS, Graduate GRAD 6)	EX	4.00
45	UB40, My Way Of Thinking (PS, Graduate GRAD 8)	EX	4.00
45	UB40, The Earth Dies Screaming (PS, Graduate GRAD 10)	EX	4.00
45	UB40, Don't Slow Down (PS, DEP International 7 DEP 1)	M	3.00
45	UB40, One In Ten (PS, DEP International 7 DEP 2)	EX	3.00
45	UB40, So Here I Am (PS, DEP International 7 DEP 5)	EX	3.00
45	UB40, Red Red Wine (DEP International DEP 7)	M	3.00
45	UB40, Please Don't Make Me Cry (DEP International DEP 8)	M	3.00
45	UB40, Many Rivers To Cross (DEP International DEP 9)	M	3.00
45	UB40, Cherry Oh Baby (DEP International DEP 10)	M	3.00
45	UB40, If It Happens Again (DEP International DEP 11)	M	3.00
45	UB40, Riddle Me (DEP International DEP 15)	EX	3.00
45	UB40, I'm Not Fooled (DEP International DEP 16)	EX	3.00
45	UB40, I Got You Babe (PS, DEP International DEP 20)	M	3.00
45	UB40, Don't Break My Heart (PS, DEP International DEP 22)	M	3.00
45	UB40, Sing Our Own Song (PS, DEP International DEP 23)	M	3.00
45	UB40, Rat In Mi Kitchen (DEP International DEP 25)	M	3.00
45	UB40, Watchdogs (PS, DEP International DEP 26)	EX	3.00
45	UB40, Maybe Tomorrow (DEP International DEP 27)	M	3.00
45	UB40, Breakfast In Bed (PS, DEP International DEP 29)	M	3.00
45	UB40, Where Did I Go Wrong (PS, DEP International DEP 30)	M	3.00
45	UB40, Homely Girl (PS, DEP International DEP 33)	EX	3.00
45	UB40, Here I Am (Come And Take Me) (DEP International DEP 34)	EX	3.00
45	UB40, Kingston Town (PS, DEP International DEP 35)	EX	4.00
45	UB40, Wear You To The Ball (PS, DEP International DEP 36)	EX	3.00
45	UB40, (I Can't Help) Falling In Love With You (PS, DEP International DEP 40)	M	4.00
45	UB40, The Way You Do Things You Do (PS, DEP International DEP 38)	EX	3.00
45	UB40, Higher Ground (PS, DEP International DEP 41)	EX	3.00
45	UB40, Bring Me Your Cup (PS, DEP International DEP 42)	EX	3.00
45	UB40, 808 State One In Ten (PS, Virgin ZANG 39)	EX	3.00
45	UFO, Shoot, Shoot (Chrysalis CHS 2318, Clear vinyl)	EX	4.00
45	UFO, Doctor, Doctor (Chrysalis CHS 2287)	EX	4.00
45	UFO, Lonely Heart (PS, Chrysalis CHS 2482, Clear vinyl)	EX	5.00
45	UFO, Back Into My Life (PS, Chrysalis CHS 2607)	EX	4.00
45	UFO, Born To Lose (PS, Chrysalis CHS 15739, made in Holland)	EX	5.00
45	UFO, Only You Can Rock / Cherry (PS, Chrysalis CHS 2241, Red vinyl)	EX	5.00
45	UGLY KID JOE, So Damn Cool (PD, Mercury MERP 383, Picture disc)	EX	5.00
45	UK PLAYERS, No Way Out (A&M AMS 8220, Promo)	M	6.00
45	TRACEY ULLMAN, Sunglasses (PS, Stiff BUY 205)	M	4.00
45	TRACEY ULLMAN, Helpless (PS, Stiff BUY 211)	EX	3.00
45	ULTRAVOX, Young Savage (Island WIP 6392)	EX	4.00
45	ULTRAVOX, "Retro" EP (Island IEP 8)	EX	5.00
45	ULTRAVOX, Slow Motion, Quiet Men (PS, Island WIP 6691)	M	4.00
45	ULTRAVOX, Sleepwalk (PS, Chrysalis CHS 2441)	M	4.00
45	ULTRAVOX, Vienna (PS, Chrysalis CHS 2481)	M	3.00
45	ULTRAVOX, All Stood Still (PS, Chrysalis CHS 2522, Clear vinyl)	EX	3.00
45	ULTRAVOX, The Thin Wall (PS, Chrysalis CHS 2540)	EX	3.00
45	ULTRAVOX, The Voice (PS, Chrysalis CHS 2559)	EX	3.00
45	ULTRAVOX, Reap The Wild Wind (PS, Chrysalis CHS 2639)	M	4.00
45	ULTRAVOX, Hymn (PS, Chrysalis CHS 2657)	EX	3.00
45	ULTRAVOX, Dancing With Tears In My Eyes (GF, PS, Chrysalis CHS UV 1, Clear vinyl)	M	4.00
45	ULTRAVOX, Lament (PS, Chrysalis CHS UV 2, Clear vinyl)	EX	3.00
45	ULTRAVOX, "Love's Great Adventure" (GF, PS, Chrysalis CHS UV 3)	M	4.00
45	ULTRAVOX, Same Old Story (PS, Chrysalis CHS UV 4)	EX	3.00
45	ULTRAVOX, We Came To Dance (PS, Chrysalis VOX 1, Clear vinyl)	EX	3.00
45	ULTRAVOX, I Am Alive (Ltd. Ed. PS, Chrysalis DSB 3097, German issue)	EX	4.00
45	PIERO UMILIANI, Mah-Na, Mah-Na (EMI Int. INT 530)	M	4.00
45	UNICORN, Have You Ever Seen The Rain (Harvest HAR 5131, Demo)	VG	5.00
45	UNION EXPRESS, Ring A Ring A Roses (Decca F13230)	EX	7.00
45	UNION GAP, Young Girl (CBS 3365)	M	3.00
45	UNIT FOUR PLUS TWO, Concrete And Clay (Decca F12071)	M	3.00
45	UNIT FOUR PLUS TWO, You've Never Been In Love Like This Before (Decca F12144)	EX	4.00
45	UNIVERSAL ENERGY, Universal Energy (Harvest HAR 5138, Demo)	M	6.00
45	UPP, Dance Your Troubles Away (Epic EPC 4204)	M	4.00
45	UPSET, Hurt (PS, UPSET 1)	EX	4.00
45	UPTOWN HORN BAND, Effects With My Ex (PS, EMI 5460)	M	6.00
45	MIDGE URE, No Regrets (PS, Chrysalis CHS 2618)	EX	5.00
45	MIDGE URE, If I Was (PS, Chrysalis URE 1)	M	4.00
45	MIDGE URE, That Certain Smile (PS, Chrysalis URE 2)	EX	3.00
45	MIDGE URE, Call Of The Wild (PS, Chrysalis URE 3, Clear vinyl)	VG	3.00
45	MIDGE URE, Answers To Nothing (PS, Chrysalis URE 4, Clear vinyl)	EX	4.00
45	MIDGE URE, Dear God (PS, Chrysalis URE 5, Clear vinyl)	EX	4.00
45	URIAH HEEP, On The Rebound (PS, Bronze BRO 143)	EX	5.00
45	URIAH HEEP, One Way Or Another (Bronze BRO 27)	EX	5.00
45	URIAH HEEP, Prima Donna (Warners WBS 8132, US Promo)	EX	8.00
45	URIAH HEEP, Return To Fantasy (PS, Bronze 16.167 AT, US issue)	EX	5.00
45	URPNEY SONG, Mike Batt Compilation (GF, PS Poster, Adventure ADUTS 102)	M	5.00
45	US, You're OK With Us (PS, Jeff Wayne SD 015)	M	7.00
45	UTOPIA (Feat. TODD RUNDGREN), Communion With The Sun (Bearsville K15531)	M	5.00
45	U2, Fire (PS, Island WIP 6679)	EX	4.00
45	U2, New Years Day (PS, Island WIP 6848)	VG	4.00
45	U2, Two Hearts Beat As One (PS, Island IS 109)	VG	4.00
45	U2, Boomerang (PS, Island ISD 202)	M	5.00
45	U2, Pride (GF, PS, Island ISD 202)	EX	4.00
45	U2, With Or Without You (PS, Island IS 319)	EX	4.00
45	U2, In God's Country (PS, Island 7.99385, US issue)	EX	4.00
45	U2, Where The Streets Have No Name (PS, Island 15340)	EX	4.00
45	U2, Angel Of Harlem (PS, Island 7.99254, US issue)	M	6.00
45	U2, Desire (GF, PS, Island ISG 400)	EX	4.00
45	U2, When Love Comes To Town (PS, Island IS 411)	M	4.00
45	U2, The Fly (PS, Island IS 500)	M	4.00
45	RICKY VALANCE, Tell Laura I Love Her	EX	3.00
45	CATERINA VALENTE, Wo Meine Sonne Scheint (Island In The Sun (PS, Polydor 23551, NH)	EX	4.00
45	DICKIE VALENTINE, Venus (Pye 7N 15192)	EX	4.00
45	DICKIE VALENTINE, One More Sunrise (Morgen) (Pye 7N 15221)	EX	4.00
45	DICKIE VALENTINE, How Unlucky Can You Be (Pye 7N 15336)	EX	4.00
45	DICKIE VALENTINE, Free Me (Phillips BF1307)	EX	4.00
45	FRANKIE VALLI, Grease (PS, RSO 12)	M	3.00
45	LEE VANDERBILT, Get Into What You're In (RCA PB 5066, Demo)	M	6.00
45	LUTHER VANDROSS, I Gave It Up (PS, Epic LUTH 6)	M	4.00
45	LEROY VAN DYKE, Walk On By (PS, Mercury AMT 1166)	M	4.00
45	LEROY VAN DYKE, Big Man In A Big House (PS, Mercury AMT 1173)	EX	4.00
45	VANGELIS, Chariots Of Fire – Titles (Polydor POSP 246)	M	3.00
45	VANGELIS, Heaven And Hell (PS, BBC Records BBC1)	M	4.00
45	VANGELIS, My Love (PS, Polydor 2001.973)	M	4.00
45	VANITY FARE, I Live For The Sun (Page One POP 075)	EX	7.00
45	VANITY FARE, Early In The Morning (Page One POF 142)	M	4.00
45	VANITY FARE, Rock And Roll Is Back (Phillips 6006.261)	VG	4.00
45	RANDY VANWARMER, Just When I Needed You Most (Bearsville WIP 6516)	M	4.00
45	RANDY VANWARMER, Suzi (Bearsville Avatar AAAB118)	M	5.00
45	VAPORS, Turning Japanese (PS, United Artists BP 334)	M	4.00
45	VAPORS, News At Ten (PS, United Artists BP 345)	M	4.00
45	VAPORS, Jimmie Jones (PS, United Artists BP 401)	EX	4.00
45	FRANKIE VAUGHAN, Come Softly To Me (with Kaye Sisters) (Phillips PB 913)	EX	4.00
45	FRANKIE VAUGHAN, Kookie Little Paradise (Phillips PB 1054)	EX	4.00
45	FRANKIE VAUGHAN, Milord (Phillips PB 1066)	EX	3.00
45	FRANKIE VAUGHAN, Tower Of Strength (Phillips PB 1195)	EX	3.00
45	FRANKIE VAUGHAN, Loop De Loop (Phillips 326566BF)	EX	3.00
45	FRANKIE VAUGHAN, You're The One For Me (Phillips PB 1280)	EX	3.00
45	FRANKIE VAUGHAN, Alley Alley Oh (Phillips BF 1310)	EX	4.00
45	FRANKIE VAUGHAN, Hello Dolly (Phillips BF 1339)	EX	3.00
45	FRANKIE VAUGHAN, There Must be A Way (Columbia DB 8248)	M	3.00
45	FRANKIE VAUGHAN, So Tired (Columbia DB 8298)	EX	3.00
45	FRANKIE VAUGHAN, Nevertheless (Columbia DB 8354)	M	4.00
45	FRANKIE VAUGHAN, Paradise (Columbia DB 8890, Demo)	M	7.00
45	FRANKIE VAUGHAN, It's Too Late Now (Pye 7N 45458)	EX	4.00
45	FRANKIE VAUGHAN, One (Pye 7N 45596)	EX	4.00
45	MALCOLM VAUGHAN, St. Therese Of The Roses (HMV POP 250, Purple)	EX	7.00
45	MALCOLM VAUGHAN, Chapel Of The Roses (HMV POP 325, Purple)	EX	6.00
45	MALCOLM VAUGHAN, My Special Angel (HMV POP 419, Purple)	EX	5.00
45	MALCOLM VAUGHAN, More Than Ever (HMV POP 538)	EX	4.00
45	MALCOLM VAUGHAN, Wait For Me (Ti Diro) (HMV POP 590)	EX	4.00
45	MALCOLM VAUGHAN, The Wedding (HMV POP 923)	EX	4.00
45	SARAH VAUGHAN, Passing Strangers (Mercury AMT 1071)	EX	4.00
45	SARAH VAUGHAN, Serenata (Columbia DB 4542)	EX	4.00
45	SARAH VAUGHAN, Once You've Been In Love (Mainstream MRL 5521)	EX	4.00
45	BILLY VAUGHAN, Morgen (One More Sunrise) (London HLD 8952)	EX	3.00
45	BILLY VAUGHAN, Wheels (London HLD 9279)	EX	4.00
45	BILLY VAUGHAN, Woodpecker (London 'Dot' 45.16706, US issue)	M	5.00
45	BOBBY VEE, Rubber Ball (London HLG 9255)	EX	3.00
45	BOBBY VEE, More Than I Can Say (London HLG 9316)	EX	3.00
45	BOBBY VEE, How Many Tears (London HLG 9389)	EX	3.00
45	BOBBY VEE, Take Good Care Of My Baby (London HLG 9438)	EX	3.00
45	BOBBY VEE, Run To Him (London HLG 9470)	EX	3.00
45	BOBBY VEE, Please Don't Ask About Barbara (Liberty LIB 55419)	EX	3.00
45	BOBBY VEE, Sharing You (Liberty LIB 55451)	EX	3.00
45	BOBBY VEE, Bobby Tomorrow (Liberty LIB 55530)	EX	3.00
45	BOBBY VEE, A Forever Kind Of Love (Liberty LIB 10046)	EX	3.00
45	BOBBY VEE, The Night Has A Thousand Eyes (Liberty LIB 10069)	EX	3.00
45	BOBBY VEE, Woman In My Life (Liberty LIB 56178, US issue)	EX	4.00
45	PETER VEE, For The Love Of A Woman (PS, EP Bullet BP OOW2)	EX	4.00
45	SUZANNE VEGA, Small Blue Thing (PS, A&M AM 294)	M	4.00
45	CONRAD VEIDT, When The Lighthouse Shines Across The Bay (HMV POP 2021)	EX	4.00
45	VELVET GLOVE, The Last Day Of Summer (Fresh Air 6121.113)	EX	4.00
45	VENTURES, Perfidia (London HLG 9232)	EX	3.00
45	VENTURES, The 2,000 Pound Bee (Liberty LIB 67, Demo)	EX	7.00
45	VERNONS GIRLS, Lover Please (Decca F11450)	EX	3.00
45	VERONICA UNLIMITED, What Kind Of Dance Is This (EMI INT 546)	EX	4.00
45	VERSATILITY, Tequila Madness (President PT 435)	EX	8.00
45	VIBRATORS, London Girls – Live (Epic EPC 5565)	M	4.00
45	VIBRATORS, Automatic Lover (Epic EPC 6137)	M	4.00
45	VIENNA PHILHARMONIC ORCH., "The Onedin Line" (Decca F13259)	EX	3.00
45	VIKKI, Love Is… (PS, PRT 7P 326)	M	4.00
45	VILLAGE PEOPLE, YMCA (Mercury 6007.192)	M	3.00
45	VILLAGE PEOPLE, In The Navy (Mercury 6007.209)	M	3.00
45	VILLAGE PEOPLE, Go West (PS, Mercury 6007.221)	M	3.00

45 VILLAGE PEOPLE, Can't Stop The Music (Mercury MER 16) EX 3.00
45 VILLAGE PEOPLE, Just A Gigolo (DJM DJS 10899) M 3.00
45 VILLAGE PEOPLE, Sex Over The Phone (PS, Record Shack SOHO 34) M 5.00
45 VILLAGE PEOPLE, New York City (PS, Record Shack SOHO 39) EX 3.00
45 VILLAGE STOMPERS, Washington Square (Columbia DB 71213) EX 4.00
45 NICK VILLARD, Don Quijote (Pye 7N 15382) EX 4.00
45 HOLLY BETH VINCENT, For What It's Worth (PS, Virgin VS 517) EX 5.00
45 RUSS VINCENT, Jealousy (Embassy WB 465) EX 4.00
45 BOBBY VINTON, Roses Are Red (Columbia DB 4878) EX 3.00
45 BOBBY VINTON, There! I've Said It Again (Columbia DB 7179) EX 3.00
45 BOBBY VINTON, Tell Me Why (Columbia DB 7303) EX 4.00
45 BOBBY VINTON, My Melody Of Love (ABC 4024, Demo) M 5.00
45 BOBBY VINTON, Blue Velvet (PS, Epic 6505240) M 3.00
45 BOBBY VINTON, Where Is Love (Epic 5-10651, US issue) EX 4.00
45 BOBBY VINTON, She Will Survive (Tapestry TR008, US issue) EX 4.00
45 VIOLINSKI, Clog Dance (Jet 136) M 4.00
45 VIOLINSKI, Save Me (PS, Jet 146, Blue vinyl) M 5.00
45 V.I.P's, The Quarter Moon (Gem GEMS 39) M 4.00
45 V.I.P's, I Need Somebody To Love (PS, Gem GEMS 43 with Bonus EP) EX 5.00
45 VIRGIN DANCE, No Disguise (PS, Spartan SP8) EX 4.00
45 VISAGE, Mind Of A Toy (Polydor POSP 236) M 4.00
45 VISAGE, Visage (Polydor POSP 293) M 4.00
45 VISAGE, Damned Don't Cry (Polydor POSP 390) EX 3.00
45 VISAGE, Pleasure Boys (Polydor POSP 523) EX 3.00
45 VISCOUNTS, Shortnin' Bread (Pye 7N 15287) EX 5.00
45 VISITORS, Close Encounters Of The Third Kind (Ember EMBS 356) M 3.00
45 VOGUES, Moments To Remember (Reprise 0831, US issue) M 4.00
45 VOGUES, Greenfields (Reprise 0844, US issue) EX 4.00
45 VOICE OF THE BEEHIVE, I Think I Love You (PS, London LON 308) M 4.00
45 ANDREAS VOLLENWEIDER, Pyramid (CBS A2396, Demo) M 5.00
45 BARRY DE VORZON, Nadia's Theme (Arista 81) EX 4.00
45 VOYAGE, Let's Fly Away (GTO GT 245) EX 3.00
45 VOYAGE, From East To West (GTO GT 224) EX 3.00
45 VOYAGER, Halfway Hotel (Mountain VOY 001) M 4.00
45 VOYAGER, Keeping The Music Alive (Mountain TOP 52) M 3.00
45 VOYAGER, Sing Out – Love Is Easy (Mountain TOP 54) EX 3.00
45 VULCAN, Much Too Young (Epic EPC 1763) VG 4.00

LATE ADDITIONS

45 UNDERTAKERS, Just A Little Bit (Pye 7N 15607) EX 15.00
45 PETER USTINOV, Mock Mozart (Parlophone MSP 6012) EX 6.00
45 VALTAIRS, "The Ko Ko Mo" (Selsom Music S106) EX 18.00
45 EARL VAN DYKE, 6 x 6 (Tamla TMG 759) F 4.00
45 NORMAN VAUGHAN, "Swinging IN The Rain" (PS, Pye 7N 15438) M 5.00
45 BILLY VAUGHN, Raunchy (London HLD 8522, Tri) EX 8.00
45 VELVET GLOVE, Sweet Was My Rose (Fresh Air 6121.105) M 5.00
45 VELVETS, I Got To Find Me Somebody (Pye DDS 109) EX 8.00
45 VICTORIOUS M.C.C. TEAM, The Ashes Song (Decca F13175) M 7.00
45 GENE VINCENT, My Heart (Capitol CL 15115) EX 7.00
45 VIPERS SKIFFLE GROUP, Cumberland Gap (Parlophone R4289) EX 7.00
45 VIPERS, Baby Why? (Parlophone R4393) VG 5.00
45 VISCOUNTS, Who Put The Bomp (Pye 7N 15379) EX 6.00
45 VISIT, All The Walls (PS, Future Records FS4) EX 4.00
45 VOGUES, You're The One (Astra A1029) M 6.00
45 VOICE MASTERS, "You've Hurt Me Baby" (Bamboo B103) M 20.00
45 VULCANS, Star Trek (Trojan TR 7863) M 20.00

MIXED ADDITIONS

45 ABBA, Ring Ring (Epic EPC 2452) M 40.00
45 LONG JOHN BALDRY, It's Too Late Now (Pye 7N 17664) M 6.00
45 BOB AND EARL, Dancin' Everywhere (B&C Records CB 102) M 5.00
45 BOOKER T & THE MG's, Green Onions (Atlantic 584088) VG 5.00
45 ALAN BOWN, We Can Help You (Music Factory CUB 1) VG 6.00
45 BOB BRADY & THE CON CHORDS, Everybody's Goin' To The Love-In (Bell BLL 1025) EX 40.00
45 DAVID BROOKS, Witchfinder General (President PT 196) M 8.00
45 DONNIE BROOKS, Doll House (London HLN 9253) EX 5.00
45 BROTHER SOUL, Train Song (Janion Music JS 101) M 30.00
45 JAMES BROWN SOUL TRAIN, Honky Tonk (Polydor 2066.216) M 10.00
45 JACK BRUCE, The Consul At Sunset (Polydor 2058.153) VG 5.00
45 JOHNNY BURNETT, Damn The Defiant (Liberty LIB 55489, Demo) EX 12.00
45 CASTELLS, Sacred (London HLN 9392) EX 12.00
45 C.O.D.s, Michael (Stateside SS 489) F 5.00
45 COZY COLE, Big Noise From Winnetka (Coral 45Q 72457) EX 5.00
45 RODGER COLLINS, She's Looking Good (Vocalion VF9285, Nr M) EX 30.00
45 CONTOURS, Just A Little Misunderstanding (Tamla TMG 723) EX 6.00
45 CURT DARIN, Two On A Cloud (Buddah BDA 556, US issue) M 35.00
45 BILLIE DAVIS, He's The One (Decca F11658) M 8.00
45 DEEP PURPLE, Never Before (Purple PUR 102) M 7.00
45 DION, Your Own Backyard (Warners WB 7401, Rare Demo) EX 12.00
45 BETTY EVERETT & JERRY BUTLER, Smile (President PT 214, Demo) EX 10.00
45 EXCITERS, Lover's Question (Contempo CS 2010) M 8.00
45 FIREFLIES, You Were Mine (Top Rank JAR 198) EX 12.00
45 WAYNE FONTANA, Goodbye Bluebird (Fontana TF 737) EX 5.00
45 GALAXIES, The Big Triangle (Capitol CL 15158) M 12.00
45 GEORGE HARRISON, Bangla-Desh (Parlophone R5912) EX 12.00
45 HEAVEN, Hangin' On (CBS 7792) M 16.00
45 DONALD HEIGHT, Talk Of The Grapevine (Jayboy BOY 32) EX 8.00
45 BUDDY HOLLY, Look At Me (Coral 45Q 72445) EX 5.00
45 ELDRIDGE HOLMES, Pop, Popcorn Children (Atco 45 6701, US issue, Rare, Nr M) EX 50.00
45 MARY HOLMES, Soul Brother (Nassau Records NA100) M 15.00
45 JAGS, The Hunch (Decca F11397) M 6.00
45 KENNEDY EXPRESS, Little Lolita (Jet 145, Demo) M 6.00
45 RIK KENTON, Bungalow Love (Island WIP 6214) EX 5.00
45 EARTHA KITT, Under The Bridges Of Paris (HMV 7M 191, Purple/Gold) M 12.00
45 BOB LEAPER ORCHESTRA, High Wire (Pye 7N 15700) F 6.00
45 BARBARA LEWIS, Someday We're Gonna Love Again (Atlantic 2091.143) EX 10.00
45 LIGHT FANTASTIC, Love is Everything (Mam R105) EX 7.00
45 LIGHT FANTASTIC, Alley-Oop (Mam MAM 112) EX 7.00
45 LIGHT FANTASTIC, Jeanie (RCA 2331) EX 10.00
45 BUDDY LEWIS, That Thang (Mohawk M716, US issue) M 20.00
45 BOB LUMAN, Dreamy Doll (Warners WB12) EX 10.00
45 MARAUDERS, That's What I Want (Decca F11695) EX 10.00
45 MARTHA & VANDELLAS, Love Bug Leave My Heart Alone (Tamla TMG 621) F 6.00
45 MARTHA & VANDELLAS, Honey Chile (Tamla TMG 636) G 6.00
45 McGUIRE SISTERS, Really Neat (Coral Q72427) EX 5.00
45 MIRACLES, Going To A Go-Go (Tamla TMG 547) VG 7.00
45 JONI MITCHELL, Big Yellow Taxi (Reprise RS 20906) EX 5.00
45 TIM MOORE, A Fool Like You (Mooncrest MOON 41) M 10.00
45 NEWBEATS, Bread And Butter (London Hickory HLE 10478, Demo) M 10.00
45 NIALATIONS, I'll Take You Just As You Come (BRC 105, Promo) EX 30.00
45 NOUVEAU RICHE, Breaks My Heart (Long Vehicle CND 2) M 40.00
45 ODDS AND ENDS, "Let Me Try" (Today Records T1001, Boxed lbl, Soul) M 40.00
45 PAKALAMEREDITH, Thank You Baby (Brunswick 05905) M 6.00
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45 CARL PERKINS, Help Me Find My Baby (Brunswick 05905) M 10.00
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RECORD COLLECTOR'S GRADING SYSTEM

In order to assist everyone who buys and sells rare discs, Record Collector magazine has originated a set of standards for the condition of second-hand records, cassettes and CDs. Anyone buying or selling records through the magazine must use our conditions to state what amount of wear and tear the disc, its sleeve and/or contents have been subject to. The seven standard condition categories, and a description of what each one means, are listed below:

MINT: The record itself is in brand new condition with no surface marks or deterioration in sound quality. The cover and any extra items such as the lyric sheet, booklet or poster are in perfect condition. Records advertised as Sealed or Unplayed should be Mint.

EXCELLENT: The record shows some signs of having been played, but there is very little lessening in sound quality. The cover and packaging might have slight wear and/or creasing.

VERY GOOD: The record has obviously been played many times, but displays no major deterioration in sound quality, despite noticeable surface marks and the occasional light scratch. Normal wear and tear on the cover or extra items, without any major defects, is acceptable.

GOOD: The record has been played so much that the sound quality has noticeably deteriorated, perhaps with some distortion and mild scratches. The cover and contents suffer from folding, scuffing of edges, spine splits, discoloration, etc.

FAIR: The record is still just playable but has not been cared for properly and displays considerable surface noise; it may even jump. The cover and contents will be torn, stained and/or defaced.

POOR: The record will not play properly due to scratches, bad surface noise, etc. The cover and contents will be badly damaged or partly missing.

BAD: The record is unplayable or might even be broken, and is only of use as a collection-filler.

CDs & CASSETTES: As a general rule, CDs and cassettes either play perfectly - in which case they are in Mint condition - or they don't, in which case their value is minimal. Cassette tape is liable to deteriorate with age, even if it remains unplayed, so care should be taken when buying old tapes. CDs are difficult to grade visually: they can look perfect but actually be faulty, while in other cases they may appear damaged but still play perfectly. Cassette and CD inlays and booklets should be graded in the same way as record covers and sleeves. In general, the plastic containers for cassettes and CDs can easily be replaced if they are broken or scratched, but card covers and digipaks are subject to the same wear as record sleeves.

RECORD COLLECTOR'S GRADING READY RECKONER

This Ready Reckoner will help you work out the value of a record in any condition. For example, if you see a disc which is valued at £10 in Mint condition, but which you consider to be in only Very Good condition, then you can consult the Ready Reckoner and find out the appropriate price for the record - in this case, £5. As very few collectors are interested in records in Poor or Bad condition, we consider that any disc worth less than £10 in Mint condition is effectively worthless in Poor or Bad condition.

MINT	EX	VG	Good	Fair	Poor	Bad
1,000	800	500	300	150	80	25
500	400	250	150	75	40	12
300	240	150	90	45	25	8
250	200	125	75	38	20	6
200	160	100	60	30	15	5
150	120	75	45	25	13	4
125	100	60	38	18	12	3
100	80	50	30	15	8	2.50
75	60	35	22	10	6	2
50	40	25	15	8	4	1.50
40	32	20	12	6	3	1
30	25	15	9	4.50	2.50	-
25	20	12	7.50	3.50	2	-
22	18	11	6.50	3	1.75	-
20	16	10	6	2.50	1.50	-
15	12	8	4.50	2	1	-
12	10	6	3.50	1.75	0.75	-
10	8	5	3	1.50	-	-
8	6	4	2.50	1	-	-
7	5	3.50	2	0.75	-	-
6	4.50	3	1.75	-	-	-
5	4	2.50	1.50	-	-	-
4	3.25	2	1.25	-	-	-
3	2.50	1.50	1	-	-	-
2	1.75	1	-	-	-	-

RC's RARE RECORD CLUB

Pussy: *Pussy Plays*

Red Dirt: *Red Dirt*

Various: *Something In The Water*

Wil Malone: *Wil Malone*

Cressida: *Trapped In Time*

Mighty Baby: *Mighty Baby*

Orange Bicycle: *Orange Bicycle*

Reggae With The Hippy Boys

The Smoke: *It's Smoke Time*

Agincourt: *Fly Away*

Allen Pound: Get Rich – 7" single

Grannie: *Grannie*

Leviathan: *Unleashed*

Wellington: *Wellington*

Backhouse James' Blues Band

The Earth: *Elemental*

Poppa Ben Hook/Museum

The Artwoods: *Live At Klooks Kleek*

Riot Squad: *Making Up For Lost Time*

Aubrey Small: *Aubrey Small*

Small Town Scenery

The Rockabilly Acetates Collection

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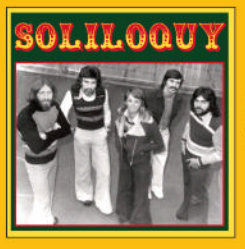

Soliloquy: *Soliloquy*

Factory – 7" single

Ptolomy Psycon: *Loose Capacitor*

Brilliant: *Escape From New York*

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Lives

Live Interpolation: Paul Banks delivers a razor-sharp riff

Bearded Theory
Catton Hall
25-28/5/23
Beth Orton's swirling soundscapes and electronic folk got the crowd swaying before Flogging Molly launched into the apt Drunken Lullabies, vocalist Dave King sipping his pint before dishing out rowdy Celtic punk. Gogol Bordello got the raucous Friday party in full swing with distorted guitars, intense vocals from Eugene Hutz, and angsty gypsy punk. Saturday, Billy Bragg got political with The Milkman Of Human Kindness and Sexuality, while Gary Numan delivered the irresistible Cars, My Name Is Ruin and Are 'Friends' Electric?, rumbling guitars and industrial synths launching a goth disco. Interpol fired things up with razor-sharp riffs, post-rock instrumentation and sunset emotions on Rest My Chemistry and All The Rage Back Home, and Echo & The Bunnymen provided magically moody post-punk. The Undertones belted out Teenage Kicks as part of a guitar-driven set, Skinny Lister offered folk-punk, vocalist Lorna spinning in excitement, and Pretenders provided unforgettable hits, including Message Of Love, Don't Get Me Wrong and Back On The Chain Gang. Skindred got everyone moshing, Benji Webbe a whirlwind amid fiery nu-reggae riffs. Bobby Gillespie and his gospel choir took Primal Scream through Come Together and Deep Hit Of Morning Sun, with psychedelic visuals, and Big Jet Plane and Free got live debuts, before soulful singalong anthem, Movin' On Up. A joyful end to a spectacular weekend. *Emily MacNevin*

John Fogerty
London Greenwich O_2 Arena
29/5/23
Fogerty's faulty guitar meant an aborted Bad Moon Rising opener, but with Green River, Born On The Bayou, Up Around The Bend, Run Through The Jungle and more, sublimely performed, this was a joyful affair. Among 15 CCR songs in a 20-strong setlist, his solo Rock And Roll Girls and The Old Man Down The Road impressed, the 78-year-old recounting extraordinary tales and dedicating Proud Mary to Tina Turner. *Paul Davies*

Carcass
Exeter Phoenix
6/6/23
Openers, Conjurer, provided a gothic Unto Others, before Carcass' 40-year highlights set of melodic death metal, including recent Kelly's Meat Emporium, Under The Scalpel Blade and Dance Of Ixtab. Brutally strident opener, Buried Dreams, set the tone for Bill Steer's fluid soloing and bassist/vocalist Jeff Walker's guttural delivery. Bruising, yet beautiful. *John Tucker*
Standout collectable: *Torn Arteries* splatter 2LP/CD/porcelain plate/monogrammed knife-and-fork set, £99

Simply Red
London Shepherd's Bush O_2 Empire
5/6/23
Mick Hucknall's stellar blue-eyed soul included latest single, Better With You, and a heady run of hits, namely, She's Got It Bad, Thrill Me, Stars and Something Got Me Started, which got Leigh Francis busting moves in the balcony. The new Shades 22 smoothly slotted in before encore, Sunrise, and a tribute to Tina Turner, Nutbush City Limits. *Paul Davies*

Emily MacNevin backstage with Interpol's (left) Sam Fogarino

Q&A

How do you keep fit for tours?
Some of us go to the gym as much as possible. Personally, I meditate and practice mindfulness.
Do you write much on the road?
We've never written any new material on tour, though Paul [Banks, vocals/guitar] and myself have worked on extra Interpol material separately on the tour bus.
When are you most productive?
Typically, when we're in a small room together, with the collective volume way too loud. There's a point when an idea becomes a song. It's like meeting a new lover. Infatuation takes over, flooding your brain with dopamine. Such a great experiential phase.
What's next?
I've been working on material with Faultline's David Kosten as The Boy In The Wood. Next year, we'll be bringing some noise.

Indochine
London Camden Roundhouse
11/6/23
Indochine brought their French new wave pyros, lasers, confetti and an acoustic three-song breakdown during the encores, singer Nicola Sirkis exuding charisma, while covers of Poker Face and You Spin Me Round reminded us that Paris is not so far away. *Jeremy Allen*

Bonnie Raitt
London Palladium
3/6/23
Gareth Dunlop's characterful vocals included Go Down Swinging and Devil Like You, before Raitt performed for a crowd including Joan Armatrading, Livin' For The Ones, Have A Heart and, poignantly, John Prine's Angel From Montgomery. INXS' Need You Tonight, the upbeat Love Sneakin' Up On You/You Got The Love, I Can't Make You Love Me and BB King's Never Make Your Move Too Soon rounded out a compelling UK return. *Paul Davies*

Sparks
London Royal Albert Hall
29/5/23
Ron and Russell Mael broke the fourth wall with opener, So May We Start?, before recent The Girl Is Crying in Her Latte and a retrospective set spanning 1973's Beaver O'Lindy to the techno-pop Balls, and beyond. Ron delivered a quasi-spoken word Shopping Mall Of Love, and All That, making for a triumphant RAH debut. *Jack Walters*

John Lees' Barclay James Harvest
London Islington Assembly Hall
28/5/23
John Lees' impassioned Child Of The Universe – Child Of Ukraine – is as relevant as ever, while an exquisite Poor Man's Moody Blues saw him fly about his guitar fretboard. Draped in misty Mellotron, She Said revealed chatty bassist Craig Fletcher's fine vocals, while Galadriel was the sound of a prog pin dropping. A rarely-aired, jaunty One Night elicited joyful cheers, and North sated, prior to a new album this autumn. *Paul Davies*

Django Django
London Royal Festival Hall
9/6/23
Girl Ray had technical glitches before an enjoyable set of pastoral indie and sophisti-pop grooves. Django^2 followed with energetic, powerful art/space rock, showcasing a tight rhythm section and raved-up synths on unpredictable tunes such as Loves Dart and Wave Forms, ranging from rockabilly guitars to Ennio Morricone atmospheres and techno workouts. *Patrick Wray*

Chuck Prophet
Southampton 1865
14/6/23
Spellbinding his audience for two hours, Prophet highlighted his wife, Stephanie Finch, on keys, and delivered a set of originals, save a Chet Atkins instrumental tribute from guitarist James DePrato. Prophet namechecked *RC* contributor (and promoter) Oliver Gray, and played hymns to Bobby Fuller and Johnny

Thunders, cementing his own place in San Franciscan music history. *Michael Heatley*

Rachael Sage
Hull Wrecking Ball Arts Centre
4/6/23

Sage produced a peerless performance for a participatory audience, accompanied on violin/harmony vocals by Kelly Halloran. Older numbers such as Alive and Spark sat along warmly received forthcoming singles, Both The Other Side and Whistle Blow, while a cover of Yazoo's Only You elicited a singalong. Tori Amos/Kate Bush comparisons? She's Rachael Sage. *Mark English*

Manic Street Preachers
Bath Forum
15/6/23

A one-off festival warm-up saw Snowing In Sapporo open, followed by 1985. Motorcycle Emptiness raised the roof, and The Anchoress joined mid-set for the storming Your Love Alone Is Not Enough and Little Baby Nothing, before a stirring This Is Yesterday. Design For Life closed the first half, and Bradfield performed beautiful, pin-drop solo acoustic Small Black Flowers That Grow In The Sky and La Tristesse Durera, which morphed into a singalong. After Everything Must Go, Strip It Down made a rare appearance, and matters concluded with a breakneck You Love Us and evocative If You Tolerate This, Your Children Will Be Next. *Ian Templeton*

Roger Waters
London Greenwich O_2
7/6/23

Waters curated and delivered a spectacular with unique in-the-round, cruciform-shaped stage set. A stark Comfortably Numb and Another Brick In The Wall Pt 2 & 3 stunned, while Have A Cigar, Wish You Were Here and Shine On You Crazy Diamond shone above the political ranting. A floating pig and sheep, awesome lasers and choice cuts from *The Dark Side Of The Moon* made for memorable, farewell musical theatre. *Paul Davies*

PP Arnold
Eastleigh Concorde Club
18/6/23

Opening night ring rust saw false starts and a lack of band dynamism on opener, River Deep Mountain High. But a subsequently engrossing evening boasted clever covers of Traffic's Medicated Goo and the Gibbs' To Love Somebody, teaser anecdotes from her autobiography, and recent cuts like I'm A Dreamer. The set climaxed with an ecstatic First Cut Is The Deepest. *Oliver Gray*

The Aristocrats
London Shepherd's Bush O_2 Empire
16/6/23

Top grade instrumental trio workouts included a Guthrie Govan guitar masterclass, drummer Marco Minnemann hilariously soloing on new track, Aristoclub, and bassist Bryan Beller showcasing his outstanding abilities. Collective gasps abounded, including on new songs like Hey… Where's My Drink Package, boding well for an anticipated new album. *Paul Davies*

Buddy Guy
Ridgefield Playhouse, Connecticut, US
9/6/23

Guy, 86, opened with Damn Right I Got The Blues, then tore through Muddy Waters' She's Nineteen Years Old, and delivered a blistering solo on Little Milton's Grits Ain't Groceries. The recent I Let My Guitar Do The Talking demonstrated his clearly undiminished vitality, while Skin Deep covered race relations, and Robert Randolph added pedal steel to Johnnie Taylor's Cheaper To Keep. Wringing such passion from BB King's How Blue Can You Get made for a bittersweet goodbye. *Christopher Walsh*

Peter Gabriel
London Greenwich O_2
19/6/23

Gabriel wryly related cautionary AI tales, while Tony Levin *et al* gathered for Washing Of The Water and Growing Up, in a profoundly thoughtful production mixing post-modern art with a new, song-heavy setlist. Olive Tree, Road To Joy, And Still and Live And Let Live were impressive, if overshadowed by Sledgehammer, the funky Digging In The Dirt, Don't Give Up duet with cellist Ayanna Witter-Johnson, moody Red Rain, brash Big Time and ever-uplifting Solsbury Hill. Encores, In Your Eyes and Biko, proved timeless. *Paul Davies*

The Tiger Lillies
Wavendon Stables
5/5/23

The original punks, in white corpse face paint, employed accordion, ukulele and grand piano in the first three songs. There were touches of Klezmer in their inherent swing, though their set was mostly sombre, even funereal, tackling drug misuse and war in Ukraine. Dark, discombobulating and disconcerting. Everything that good cabaret should be! *Peter Dennis*

P!nk
Birmingham Villa Park
13/6/23

Arriving upside down by trapeze, P!nk belted out Get The Party Started, with traces of Eurythmics' Sweet Dreams, then party banger, Raise Your Glass, Just Like A Pill, and a dancey What About Us. An outfit change saw her return to the rope for a sombre Turbulence and aerial stunts, before phone-lit, elegant piano, on Bob Dylan's touching Make You Feel My Love. A rousing Just Like Fire and Pat Benatar's Heartbreaker followed, before an emotional Cover Me In Sunshine, a delicate duet with guitarist Justin Derrico, and Kids In Love. Irrelevant showcased her angst, Sade's No Ordinary Love was faultless, and newer dance cuts, Trustfall and Never Gonna Not Dance Again, kept the party going. Jaw-dropping acrobatics preceded the explosive finale, So What, walking lips and motorised flamingos joining high-flying stunts, confetti and fireworks. *Emily MacNevin*

Black Deer Festival
Tunbridge Wells Eridge Park
16-18/6/23

Black Deer saw Nathaniel Rateliff deliver soulful, energetic rock'n'roll, Pretenders cleverly juxtaposed blistering punk and classic pop, and NoGood Boyo's rave-infused takes on millennial hits was more Screaming Trees than Johnny Cash. Steve Earle's mesmerising solo acoustic set was a powerfully emotional tour de force, while Bonnie Raitt's blues-rocking rendition of INXS' Need You Tonight was one of many highlights of the event's Americana-plus. *Darren Howells*

KISS
Birmingham Resorts World Arena
5/6/23

Appearing on a platform in *kabuki* makeup, Detroit Rock City and Shout It Out Loud heralded KISS' entry with crowd-covering streamers. War Machine and Heaven's On Fire saw flames light up the arena, before Makin' Love and the playful Calling Dr Love, Eric Singer throwing in an exhilarating drum solo. Silly banter, pyrotechnics and Gene Simmons' fake blood framed God Of Thunder and his dry ice bass solo. Tommy Thayer's guitar shot fireworks, Paul Stanley whizzed by on a zipwire, and I Was Made For Lovin' You and Love Gun were theatrically entertaining. Rock And Roll All Nite provided an explosive, confetti-filled ending. *Emily MacNevin*

10cc
Melbourne Palais Theatre, Australia
25/6/23

10cc's riotous The Second Sitting For The Last Supper kicked off a two-hour greatest hits and more, from the familiar, nostalgic Arts For Arts Sake, Good Morning Judge, Wall Street Shuffle and prog epic, Feel The Benefit, to the new Floating In Heaven. As well as Graham Gouldman's inter-song banter, guitarist Rick Fenn punctuated the set with fine playing, and the pop perfection of The Things We Do For Love and I'm Not In Love preceded climatic finale, Dreadlock Holiday. An a cappella Donna and extended Rubber Bullets encore closed things in style. *Joe Matera*

Rickie Lee Jones
London Camden Town Jazz Cafe
28/6/23

RLJ's Great American Songbook trip into strange terrain featured choice cuts from her recent *Pieces Of Treasure*. Her striking bohemian elegance and languid, lower register vocal mesmerised devotees, as she kookily crooned through One For My Baby, The Second Time Around, a teary Hi Lily Hi Lo, and a captivating slow funk cover of Steely Dan's Showbiz Kids. The spellbinding beat poetry of Weasel And The White Boys Cool and emotional Last Chance Texaco closed. *Paul Davies*

M83
London Camden Roundhouse
28/6/23

M83 fused futuristic sci-fi electronica with monolithic post-rock, Don't Save Us From The Flames feeling more tangible than ever, while new album, *Fantasy*, infused the show, alongside cuts from *Dead Cities* and *Red Seas & Lost Ghosts*. These lacerated the most, the blood red devastation of the post-apocalyptic Noise shining, their impressively psychedelic *mise en scene* like a UFO Club 'happening'. *Jeremy Allen*

Kings Of Leon
Wrecsam Y Cae Ras
27/5/23

A 24-song set-list opened with the rocking Molly's Chambers, before career highs, including Taper Jean Girl, The Bandit, Revelry, Manhattan, Notion, Supersoaker, Pyro and Milk. Standout, Red Morning Light, saw the video screen relive key moments from Wrexham FC's season, ensuring the party kicked on through On Call, Find Me, Radioactive, King Of The Rodeo, Closer, Crawl, Back Down South, Cold Desert, the singalong Use Somebody, and closer, Waste A Moment. An encore of The Bucket, Knocked Up and Sex On Fire completed the floodlit roust. *Richard Hogg*

Dead & Company
Corona Citi Field, New York
22/6/23

Bob Weir's voice was rickety on opener, Feel Like A Stranger, but he was up to it on Estimated Prophet and Truckin'. John Mayer's guitar came close to Jerry García's on Cumberland Blues, while bearing his own virtuoso stamp, and stellar covers included Merle Haggard's Mama Tried and Traffic's Dear Mr Fantasy, Mayer brilliantly soloing. Alabama Getaway boomed, Scarlet Begonias was joyous, and bassist Oteil Burbridge handled vocals on Fire On The Mountain. They parted with a poignant Brokedown Palace. *Christopher Walsh*

Skids
Dunfermline PJ Molloys
1/7/23

Skids celebrated their fantastic *Destination Dusseldorf* with two hometown gigs, this full electric one beginning with its passionate performance in entirety by Richard Jobson and co. High-energy career punk, unique and timeless, included highlight, Wings Of Desire, proving that they're still one of the UK's greatest live bands. *Tim Keppie*

Shakti
London Hammersmith Eventim Apollo
27/6/23

Their 50th anniversary tour saw Shakti at Hammersmith for two nights, John McLaughlin and Zakir Hussain mixing old tunes with new over two hours, revelling in each other's company. Drum solos were backed by their claps and whoops, while their cross-legged riser interplay stunned, particularly when violin and guitar doubled up. A great way to make a final bow out. *Peter Waymont*

Polly Gibbons
London Ronnie Scott's
1/7/23

Launching her ninth album, sassy vocalist Gibbons combined bluesy jazz, funk and gospel harmonies with her quintet, including co-producer pianist James Pearson. Couldn't We Just and Disappointed, including groovy synth solo, thrilled. After a funky Anything Goes, her siblings and mother joined in on closer, Nina Simone's I'm Going Back Home. *Paul Davies*

Gig Guide

The Anchoress September (21) Liverpool Leaf (22) Edinburgh Summerhall (23) Hull Central Library (24) Leeds Brudenell (30) Cardiff Acapella **October** (4) Cambridge Junction (6) London Islington Union Chapel

Big Big Train September (10) Edinburgh Queen's Hall (11) Birmingham Town Hall (12-13) London Cadogan Hall

Christine & The Queens September (6) Birmingham Symphony Hall (7) Manchester Albert Hall (8) Edinburgh Usher Hall

Judy Collins September (28) London Barbican (29) Deal Astor Theatre **October** (1) Birmingham Town Hall (4) Wavendon Stables (6) Edinburgh Queen's Hall (7) Manchester RNCM (9) Bury St Edmunds Apex (10) Leeds City Varieties

Deacon Blue September (15) Liverpool M&S Bank Arena (17) Newcastle Utilita Arena (18) Sheffield City Hall (20) Birmingham Utilita Arena (21) Nottingham RCH (23) Cardiff Motorpoint Arena (24) Plymouth Pavilions (25) Portsmouth Guildhall (27) London Royal Albert Hall (28) Bournemouth BIC (30) Brighton Centre **October** (4) Belfast SSE Arena (6) Manchester AO Arena (7) Hull Bonus Arena (8) Leeds Arena (10-11) Edinburgh Usher Hall (13) Aberdeen P&J Live (14) Glasgow OVO Hydro

Dexys September (8) York Barbican (7) Liverpool Philharmonic Hall (8) Manchester Bridgewater Hall (10) Newcastle O_2 City Hall (11) Glasgow RCH (13) Cardiff St David's Hall (14) Ipswich Regent (16) Wolverhampton Halls (17) Southend Cliffs Pavilion (19) Brighton Dome (20) London Palladium (22) Bath Forum

Dizzee Rascal August (19) Margate Dreamland **October** (6) Nottingham Motorpoint Arena (7) Cardiff CIA (8) Newcastle Utilita Arena

The Hollies September (16) Blackburn King George's Hall (17) Northampton Royal & Derngate (21) Cheltenham Town Hall (22) Glasgow RCH (23) Gateshead Sage (24) York Barbican (29) Scarborough Spa (30) Sheffield City Hall **October** (1) Salford Lowry (5) Guildford G Live (6) Reading Hexagon (7) Cardiff St David's Hall (8) Llandudno Cymru Theatre (12) Liverpool Philharmonic Hall (13) Stoke Hanley Victoria Hall (14) Wolverhampton Civic (19) Tunbridge Wells Assembly Hall (20) Bath Forum (21) Cambridge Corn Exchange (27) Eastbourne Congress Theatre (28) Ipswich Regent (29) Southend Cliffs Pavilion **November** (3) Basingstoke Anvil (4) Southampton O_2 Guildhall (5) Truro Hall For Cornwall (9) London Palladium

PJ Harvey September (25-26) Glasgow Barrowlands (28-29) London Camden Roundhouse **October** (2-3) Manchester Albert Hall

Crass' **Steve Ignorant September** (22) Manchester Club Academy **October** (6) Bilston Robin (7) Sheffield Corporation **January 2024** (13) Brighton Concorde 2 **February** (29) Leeds Brudenell **March** (2) Carlisle Old Fire Station

The Joy Formidable September (20) Glasgow King Tut's (21) Leeds Wardrobe (22) Manchester Academy (23) Oxford O_2 Academy (24) Bristol Fleece (26) Cardiff Globe (27) Norwich Epic Studios (28) London Clapham Grand (30) Portsmouth Wedgewood Rooms **October** (1) Nottingham Rescue Rooms

The Manfreds September (21) Basingstoke Anvil (24) Southend Cliffs Pavilion (30) Birmingham Town Hall **October** (1) Liverpool Philharmonic Hall (4) Hull City Hall (6) High Wycombe Swan (14) Guildford G Live (17) Glasgow RCH (21) Gateshead Sage **November** (2) Reading Hexagon (3) London Cadogan Hall (4) Northampton Derngate (9) Leicester De Montfort Hall (11) Cambridge Corn Exchange (25) Bournemouth Pavilion

Muse September (29) Manchester AO Arena **October** (1-2) London Greenwich O_2

The National September (23) Leeds First Direct Arena (24) Glasgow OVO Hydro Arena (26-27) London Alexandra Palace

***Mike Oldfield**'s Tubular Bells 50th Anniversary Celebration* **September** (13) York Barbican (15) Woking New Victoria (16) Bexhill De La Warr Pavilion (17) Cambridge Corn Exchange (19) Dartford Orchard (21) Bournemouth Pavilion (27) Bradford St George's Hall **October** (13) Southampton Mayflower

Graham Parker & The Gold Tops September (25) Leeds Sunny Bank Mills (26) Sunderland Fire Station (27) Manchester Band On The Wall (29) Frome Cheese & Grain (30) Southampton Brook **October** (1) London Camden Dingwalls

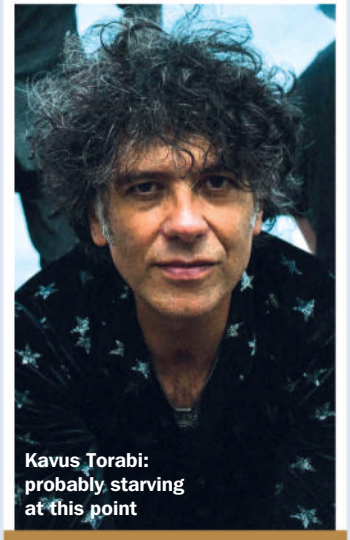
Public Image Ltd September (11) Swansea Patti Pavilion (12) Margate Dreamland (13) Lincoln Engine Shed (15) Blackburn King George's Hall (16) Buckley Tivoli (18) Sunderland Fire Station (19) Aberdeen Beach Ballroom (21) Edinburgh O_2 Academy (22) Manchester O_2 Ritz (23) Holmfirth Picturedrome (25) Coventry HMV (26) Brighton Chalk (28) Bristol O_2 Academy (29) Torquay Foundry (30) London Kentish Town O_2 Forum

Space September (9) Huddersfield Parish (29) Oxford O_2 Academy **October** 97) Cambridge Mash (20) Newport IOW Strings Bar (21) Gloucester Guildhall **November** (2) Edinburgh Caves (10) Leicester O_2 Academy (17) Middlesbrough Town Hall (18) Glasgow Stereo (24) Hull Social (25) Grimsby Docks Academy **December** (2) Hertford Corn Exchange (8) Birkenhead Future Yard

Sisters Of Mercy September (22-23) London Camden Roundhouse **November** (15) Bristol Motion (16) Wolverhampton KK's Steel Mill (18) Newcastle NX (19) Nottingham Rock City (21) Manchester Academy (22) Glasgow SWG3

Seal September (12) Liverpool Philharmonic Hall (13) Sheffield City Hall (14) Wolverhampton Civic Hall (16) Manchester Opera House (17) London Palladium

UK Subs September (10) Southampton 1865 (14) Milton Keynes Craufurd Arms (15) Leeds Brudenell (16) Derby Hairy Dog (17) Blackpool Waterloo Music Bar (21) Norwich Waterfront (22) Birmingham O_2 Academy (29-30) London 100 Club



Kavus Torabi: probably starving at this point

TOUR DU JOUR

Spotlighting an upcoming road trip

This month: Kavus Torabi of Gong

How have you been preparing for the tour?
We're always prepared, but we'll be changing our set from the one that we played with Ozric Tentacles last year.

Do you have any pre-/post-show routines?
I like to have a decent walk by myself after the soundcheck. I warm up on guitar for at least an hour, and I don't like to eat for three hours before a show. Ian, the sax player, eats the hour before it and, as a band, pre-show, one routine was passed on by Daevid Allen that Gong has always done. You have to be in the band to experience it!

Will you be playing any songs that you rarely perform?
A few new ones.

Will the set-list change much?
Probably not unless a song isn't working.

Are there any venues that you're particularly looking forward to?
London Kentish Town Forum. Sonic Youth were transcendental there, and it was where I first saw Gong.

Will you check out your tour supports?
We have Arthur Brown at the Forum, and Ozrics co-headlining. We'll be watching each other throughout. Saskia Maxwell from Ozrics joined us to sing and dance on a couple of tunes last tour, so we're hoping that'll happen again.

Will there be any unusual merchandise?
Tour posters and shirts. I illustrated an exclusive poster for our 2022 tour, and I may do the same again.

Has any gig stood out of late?
Extra Life, Rough Trade Bristol, blew my mind.

Do you have an amusing road story?
That may compromise the reputation of our agent, Glenn. Ed [Wynne] of Ozrics will know what I'm talking about. All I'll say is that they had to get in the van with him after!

Gong, Ozric Tentacles play in September at (13) Guildford Boileroom November (17) Oxford O_2 Academy (18) London Kentish Town O_2 Forum (19) Manchester O_2 Ritz (23) Northampton Roadmender (24) Bristol O_2 Academy (25) Gloucester Guildhall (26) Birmingham O_2 Academy (28) Brighton Chalk (30) Bournemouth O_2 Academy December (2) Liverpool O_2 Academy.

TOUR NEWS

London: **The Saw Doctors**, Hammersmith Eventim Apollo, 23 November. ■ **Fozzy**, Kentish Town O_2 Forum, 25 August. ■ **Pete Atkin**, Chelsea Pheasantry, 1 September. ■ **Gov't Mule**, Palladium, 6 November. ■ **Vandenberg**, 100 Club, 24 August. • **Will Butler & Sister Squares**, ICA, 17 November. ■ **Sun Ra Arkestra**, Camden Forge, 11 August. ■ **Tomorrow Comes The Harvest**, Barbican, 8 September. *Also:* **Marc Almond**, Belfast Grand Opera House, 17 October. ■ New Model Army's **Justin Sullivan & Dean White**, Bath Moles, 19 August.

For more tours/gig news see www.recordcollectormag.com/latestnews

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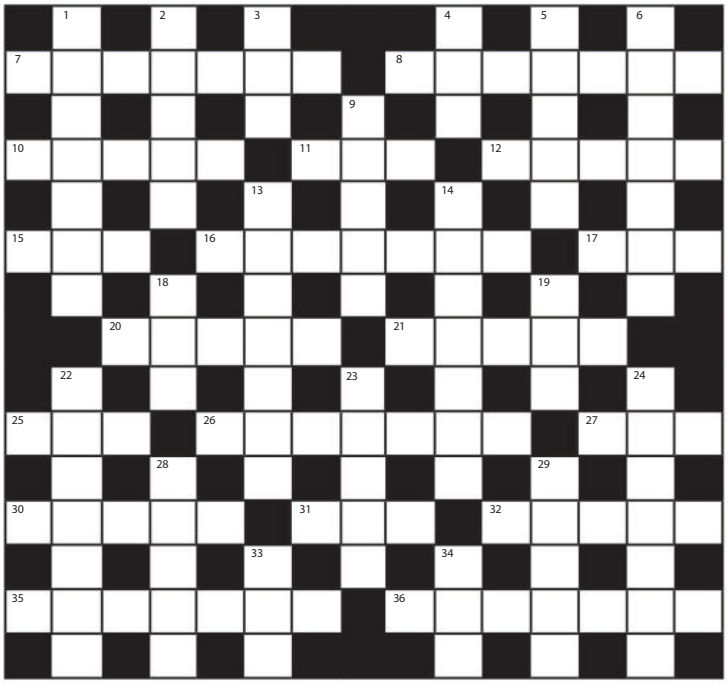
Crossword & Competitions

ACROSS

7) Happy _ (7)
8) 'Til _ (7)
10) _ Panther (5)
11) _ Or Nothing (3)
12) Nine _ Zero (5)
15) *The* _ *Of Plastic* (3)
16) _ *Dancer* (7)
17) 'Affirmative' prog band (3)
20) _ Rollins (5)
21) *Neon* _ (5)
25) *Super* _ (3)
26) Everything Your Heart _ (7)
27) I _ A Spell On You (3)
30) _ Cats (5)
31) _ *To Billie Joe* (3)
32) Planetary British prog band (5)
35) I'm An _ (7)
36) Jerry _ (7)

DOWN

1) Donna Summer 1974 single, The_ (7)
2) 'Lazy' Bristol band (5)
3) Beady _ (3)
4) Everything _ The Girl (3)
5) Ashes To _ (3)
6) CBGB originals (7)
9) This Is Not _ _ Song (1,4)
13) *Ghosts Of* _ *In Towers* (7)
14) The White _ (7)
18) The _ Group (3)
19) Alison Moyet LP (3)
22) 'Remembering' a German rock band (7)
23) Ron Wood played guitar in The _ (5)
24) _ Club (7)
28) _ _ *Day Living* (5)
29) _ It On The Boogie (5)
33) _ Of Noise (3)
34) *Trouble* _ (3)



LOVE IS THE MESSAGE

The first volume in a limited-edition series which covers the first eight studio albums released by the legendary soul label, Philadelphia International Records, from 1971-1973. It features albums from Billy Paul, Harold Melvin & The Blue Notes, The O'Jays, Dick Jensen, The Intruders and MFSB in a limited edition series marking the 50th anniversary of P.I.R. The 8CD set comes with a 48-page book and an exclusive 12" single, giant poster and certificate. To be in with a chance of winning, please complete and submit this month's crossword.

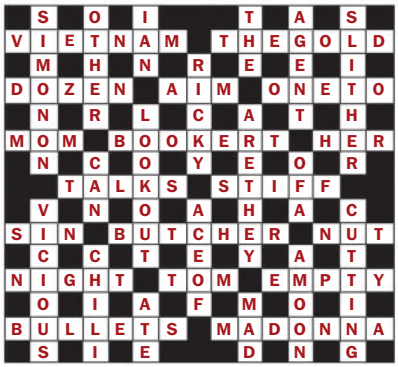
THE UNDERTONES

This month see the third and fourth Undertones albums released on coloured vinyl via BMG. Both reissues have been produced in association with The Undertones with original artwork replicated. The *Positive Touch* LP is on white vinyl, and *The Sin Of Pride* is on coloured plum vinyl. To be in with a chance of winning both, please tell us the correct title of the band's 1982 single: a) The Love Parade, b) St Patrick's Day Parade, c) New Year's Day Parade.

SPACE RITUAL

Cherry Red's Atomhenge label is proud to mark the 50th anniversary of Hawkwind's legendary live album, *Space Ritual*, with reissues across the formats. Recorded in London and Liverpool, December 1972, this superb deluxe gatefold double-LP (transparent vinyl) edition also comes with a poster that replicates the original 1973 artwork. To be in with a chance of winning one of two copies on vinyl, please tell us who designed the album's iconic sleeve: a) Barney Rubble, b) Barney Bubbles, c) Barney Kessel

AUGUST Solution



JULY WINNERS

SABBATH: Geoff Brown
SHRINE: Alex Earnshaw, Scott Saunders, Jo Turnbull
SPARKS: Nigel Proktor, Paul Caldwell
LEEDS: Christopher Clement, Richard Davies, Steve Corman

All entries **with your address** to **rccompetitions@metropolis.co.uk** or to Record Collector Competitions, 2nd Floor, Saunders House, 52-53 The Mall, Ealing, London W5 3TA, by 7 September unless otherwise stated. Only enter once per competition – if submitting via post please include your phone number.

UNDER THE RADAR

Artists, bands, and labels meriting more attention

This month: The Clientele

"We always felt we were a special kind of band, and there were a few people and fans who agreed with us. That's what kept us going." Thus confides Alasdair MacLean, leader and songwriter-in-chief of The Clientele, self-proclaimed purveyors of the 'invincible crystalline sound'.

Now onto their eighth (or 10th – it depends on how you count them) album, the London-based trio are an unknown quantity in their homeland yet buried treasure to a select few. MacLean sings about people, places and half-forgotten moments, from a woody and resinous English perspective. "If our music is about anything, it's about things that you can't really talk about," he says. "Music is about the turning of the light. If you could put it in a sentence then you'd put it in a sentence, but it goes beyond language. An eye that sees beyond the physical appearance of the world."

The Clientele's music conjures images of parks at dusk, empty railway stations, suburban housing schemes, the stench of old books. The places where dreams and reality merge into something recognisable yet ineffable.

Formed in Hampshire in 1991 by MacLean, Innes Phillips, James Hornsey and Howard Monk, The Clientele came together, initially as the Butterfly Collectors, after MacLean noticed the name of an indie band scribbled on school chum Hornsey's pencil case. Contrary to legend, the word wasn't Felt, but Razorcuts. "At the time I was really into Felt and people knew who Felt were, but they wouldn't have known who The Razorcuts were. So, I told a lie." MacLean was a classically trained guitarist, whose style ("florid, arpeggiated with vibrato") recalled Felt's Maurice Deebank or Vini Reilly of the Durutti Column ("but Vini is a genius. It seems arrogant to compare myself to him"). He also had a penchant for surrealistic literature, poetry, conceptual art and transcendent style in film, and his songs possessed the kind of intangible atmosphere one might encounter in an old Tarkovsky polaroid, the poetry of Tomas Tranströmer or the 'earth-body' artwork of Ana Mendieta.

The band released a handful of early singles on small independent labels in the late 90s, but couldn't get an album deal, so Phillips and Monk departed to be replaced by Mark Keen. The band's first full-length offering turned out to be a compilation. "We thought, let's just put together everything we've done and chuck it out there. We never aimed to make that our debut album. We should have recorded with a choir, an orchestra and Phil Spector, but in those days, if you couldn't get signed, you couldn't do anything."

Released at the turn of the millennium, the songs on *Suburban Light* – Reflections After Jane, Monday's Rain – sounded unlike anything else: dewy, tingling, disembodied. Given it wasn't conceived as an album per se, it was a remarkably cohesive collection.

Other albums followed – 2003's *The Violet Hour*, the band's debut proper, and two years later *Strange Geometry*, an ornate timepiece,

> **"We thought, 'Let's get everything we've done and chuck it out there'"**

with arrangements courtesy of Louis Philippe. One of many highlights was an evocative spoken-word piece called Losing Haringey. "It was originally a story that I'd been asked to write for a journal," says MacLean. "We had written an instrumental separately and it turned out the story fitted the music to the second. It was clearly meant to be."

It was another song that proved their breakthrough. (I Can't Seem) To Make You Mine was used in the hit US TV show *The Lake House*, affording them a greater degree of exposure than they could have anticipated.

Lengthy US tours and further albums followed: *God Save The Clientele* (which featured Bookshop Casanova, a 'shoulda been' smash hit single) and *Bonfires On The Heath*, but by 2010's *Minotaur* it was clear the hunger had dissipated. "We were sounding like any old band," MacLean admits. "We had a good publishing deal and we enjoyed travelling, but I felt disgusted with myself for making those last two records [*Bonfires On The Heath* and *Minotaur*]. Going on tour. Drinking all the time. Acting like a pig. I didn't want my life to be like that. I wanted to do something more intimate, more chamber."

The solution was a new collaboration with his partner Lupe Nunez-Fernandez from London-based duo Pipas. "Amor De Dias was an opportunity to experiment with rhythm – bossa nova, free jazz, things that The Clientele couldn't do. Louis Philippe said, 'Let's make a record for the fun of it.' And it was."

It allowed The Clientele time to recharge their batteries, and they resurfaced with 2017's *Music For The Age Of Miracles*, a robust return to form and one of the most perfectly autumnal albums ever made. And now, after another six-year hiatus, their first double-LP, *I Am Not There Anymore*. "I've always felt the whole thing could collapse at any moment," he says. "So, for the new record I was determined to put everything I could on there. Like the whole of my life in a flashback. I remember Arthur Lee saying when he made *Forever Changes*, he felt convinced he was about to die. That became the challenge."

Promotional pics for the new album saw them bizarrely attired in suits of armour (a nod to *Lancelot du Lac* by Bresson: "Nobody got it!"). It's the most unconventional and ambitious album of their career. "Everything I know about living and dying and songwriting, I've put into the new record," MacLean admits. "Some songs have drones, some don't change chords, some have chromatic chords, others have jazz chords. But you can hear the instruments clearly – it's an intricate clockwork chamber thing." It's all there in the album's tableaux of polyrhythmic disorientation, classical piano interludes, Arabic flamenco rhythms, and, rather surprisingly, dubby beats and samples.

The idea for the album's calling card, the patchwork symphony Fables Of The Silverlink, dates from MacLean's recollections of train journeys he made around 25 years ago. "I ended up having these out-of-body experiences, thinking about my life and everything that had happened in it up until that point."

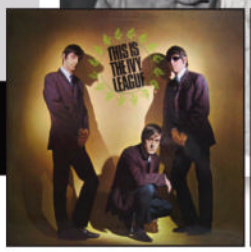
MacLean feels a close affinity with the oblique childhood references in the music of Boards Of Canada. "When I first heard their music, it sounded like 'home', as if I'd known it all my life. I knew I was going to love it forever. I was in awe."

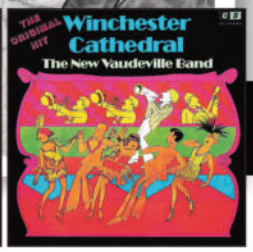
The Clientele have been casting sonic spells for 32 years, and they remain the best band you've never heard. "Some people understood us," MacLean reflects. "It's good to know you're not just pissing in the wind."

Words: Johnnie Johnstone
I Am Not There Anymore *is on Merge Records.*

THE ENGINE ROOM

The unsung heroes who helped forge modern music





This month: John Carter

Many of the successful singer/songwriters of the 60s and 70s began their careers during the post-war skiffle craze. Among their number were John Shakespeare (aka John Carter) and Ken Hawker (aka Ken Lewis) who began performing together at school as LVI. "We were both in the Lower Sixth at Waverley Grammar School, Birmingham," Carter tells *RC*. "I was listening to Buddy Holly, Big Bill Broonzy, Elvis, Chris Barber's Band and Ken Colyer."

Together they formed a songwriting partnership, and by the beginning of the 60s they gravitated towards London's Denmark Street where they were encouraged to start their own group. As Carter-Lewis & The Southerners they released Back On The Scene (1961), and even if reminiscent of The Everly Brothers' blissful harmonies, it proved to be the first of several self-penned flops. Though professional enough to rope in such seasoned sessioneers as Viv Prince, Albert Lee, Jimmy Page and Clem Cattini, their one chart placing, Your Momma's Out Of Town (1963), was written by Mitch Murray.

In the meanwhile, the duo's ability to pen hits for others was never in doubt, as evidenced by the likes of Mike Sarne's Will I What? (1962), Brenda Lee's Is It True? (1964), Goldie & The Gingerbreads/Herman's Hermits' Can't You Hear My Heartbeat? (1965), all earning them a bankable reputation.

During this time, they also teamed up with singer Perry Ford to supply the backing vocals for a number of pop hits including Sandie Shaw's (There's) Always Something There To Remind Me (1964), The Who's I Can't Explain (1964) and Tom Jones' It's Not Unusual (1965).

It seemed a logical progression for the trio – Ford, Carter and Lewis – to cut a few demos of their own before releasing What More Do You Want (1964) on Piccadilly as The Ivy League. The song attracted some interest, and the follow-up, Funny How Love Can Be (1965), gave them blanket coverage on radio and television. Two further hits, also written by the threesome, followed that year: That's Why I'm Crying, and Tossing And Turning. The latter became a global million-seller, yet a subsequent seven releases all failed, though Running Round In Circles (1965) and My World Fell Down (1966) sounded remarkably like musical templates for The Flower Pot Men.

"With The Ivy League we tried to be a bit more original than what was happening in the charts at the time," Carter says. "Ken and I wrote to please ourselves. It was our then-manager who suggested using a third harmony to fill it out and make it more interesting."

Carter, who disliked touring intensely, decided to quit The Ivy League and concentrate on songwriting and production, and so teamed up with Geoff Stephens with whom he had already co-written My World Fell Down. Their next collaboration, Semi-Detatched Suburban Mr James (1966), gave Manfred Mann one of their most memorable hits.

> **"Commercial stations seemed more open to our off-the-wall lyrics"**

Their biggest commercial success came with Winchester Cathedral (1967), a 1920s jazz pastiche composed by Stephens and sung by Carter imitating Rudy Vallée with the aid of session musicians. Released under the moniker of the New Vaudeville Band, it became a worldwide hit and necessitated the formation of a working group for promotional purposes. Unwilling to commit himself, Carter was replaced by Alan Klein, better known as Tristram, the Seventh Earl of Cricklewood. With Stephens, Carter did, however, co-write the follow-up, Peek-A-Boo, which also made the charts in several time zones.

During this period Peter And Gordon released Sunday For Tea, a genteel sliver of baroque pop composed by Carter and Lewis, which failed to make a favourable impression. "That song was part of the era when I was writing with a group of people all signed to my publishers, Southern Music, in Denmark Street," Carter recalls. "We had access to the basement studio for demoing any of the songs we finished. I was writing mostly with Ken Lewis, Peter Barnfather and Russ Alquist, and had just started to write songs with my wife, Gill."

Carter and Lewis wrote and performed Let's Go To San Francisco under the name The Flower Pot Men, which became a major hit at the tail-end of the summer of love. It was succeeded by another perfect example of psychedelia, A Walk In The Sky (1967). "We had great hopes for the follow-up, and I was disappointed it flopped," Carter admits. "We did get a lot of play on commercial stations who always seemed open to our more 'off-the-wall' lyrics."

Carter did score two significant (co-written) Stateside hits that year when The Music Explosion released A Little Bit O' Soul, and Sagittarius (Gary Usher's production enterprise) covered My World Fell Down. "The Sagittarius version takes the song to another level musically and production-wise. Little Bit O' Soul is just basic rock'n'roll with a catchy riff and simple lyrics which means it is adaptable for freestyle. I was thunderstruck one night to see Bruce Springsteen use it for an encore – it went on and on, but it is one of those songs where you can do that."

Pairing up again with Stephens, Carter penned two further hits for Herman's Hermits, Sunshine Girl (1968) and My Sentimental Friend (1969). On a more personal level, with the help of Tony Burrows and Chas Mills, he recorded Beach Baby (1974) as The First Class, which became an international hit. "It is one of those productions I am most satisfied with," he says. "I wrote the song with Gill, and it all came together with the assistance of a great group of musicians, singers and a wonderful arranger, Gerry Butler. The success of that record meant I had the freedom to carry on writing and producing in the way I wanted."

For Carter, his musical aspirations steered him towards a fulfilling vocation. "One of the highlights was having the song Geoff Stephens and I wrote, Knock, Knock, Who's There?, as the British Eurovision entry in 1970 for Mary Hopkin. Another was appearing at the Albert Hall for a Christmas concert with Gerard Hoffnung, and also when The Ivy League performed at St. Martin-in-the-Fields for a carol concert.

"I've been very lucky,' he says, finally, "in that my career has given me the chance to do a lot of different things: songwriting, and producing, performing – though I never enjoyed it – writing jingles for commercials, adding vocal backing on sessions and working with a range of talented singers and musicians."

Interview: Lin Bensley
My World Fell Down – The John Carter Story *is on Grapefruit Records*

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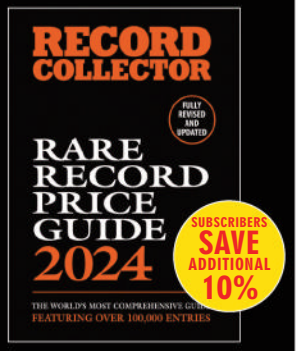

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BIRTH! SCHOOL! WORK! DEATH!

Róisín Murphy... on the soundtrack to her life

U2 ***The Joshua Tree***
(Island U2 6, LP, gatefold, insert, 1987) **£25**

I was 12 when I moved to Manchester [from Ireland] and U2 became incredibly important to me. They were the biggest band at that time and there was a lot of Irish pride around them; it was like carrying a part of home with me. For six months I bought everything by them, starting with this. When I was 14, I went to see Sonic Youth, and the next day, I took everything I had by U2 to Stockport Record Exchange and, with the credit bought [1988's] *Daydream Nation*. It was bye-bye, U2, hello madness, my old friend.

Sonic Youth ***Daydream Nation***
(Blast First BFFP 34, 2LP, 1988) **£25**

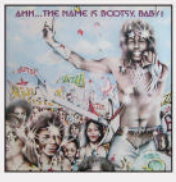
I still remember what Kim Gordon was wearing at that gig: cut-off denim shorts and real 70s stacks with stars on, a KISS T-shirt and her big bass slung over her. She was the coolest thing I ever saw. People would pick her up and throw her into the audience and then she'd get back onstage. Thurston Moore was climbing all over the stacks. Mudhoney were opening for them and they were brilliant. The two bands did [The Stooges'] I Wanna Be Your Dog at the end.

Blondie ***Parallel Lines***
(Chrysalis CDL 1192, LP, 1978) **£20**

My brother had the album and we played it over and over. I remember staring at the cover a lot. He also had a poster of Debbie Harry in the Warhol T-shirt on his wall, and I stared at that a lot, too. That record and poster were the introduction to so many things that influenced me later on: glamorous image, attitude, New York, those brilliantly crafted pop songs, which were so beautiful but had a background noise to them. They were a little bit dangerous, exciting, and edgy. Debbie Harry is an icon.

Gwen Guthrie **Seventh Heaven** (US Remix By Larry Levan)
(4th & Broadway 12 BRW 52, 12", 1986) **£40**

I was 19 when I met Mark [Brydon, producer/partner in Moloko] and he was 33. We had this intense love affair; we wanted to be together all the time, so we created Moloko and this world around it. I knew Seventh Heaven from nights out, it was played at the Paradise [Factory, Manchester club], and I remember singing it to him and saying how it was one of my favourites. It became the theme to the beginning of our love affair. It's influenced everything I've ever done.



Bootsy's Rubber Band ***Ahh...The Name Is Bootsy, Baby!***
(Warner Bros K 56302, gatefold,1977) **£18**

Mark had already worked with Boy George and had a huge record collection. He would play me records and they'd sound so fresh, but then I'd find out they were from the 70s. This was one of them. It had a huge influence on Moloko, as Mark was a bass player anyway. We wanted to be funky, theatrical, and glam, reacting to what dance music had become. It had been revolutionary and then everything started to get homogenised. Bootsy brought joy and colour, humour and space. That's what we wanted.

Tom Waits ***Closing Time***
(Asylum SYL 9007, LP, 1973) **£40**

It's his debut – it's very jazz and piano-led, almost like a norm-core record. He's not trying to do anything radical with it; in fact, it's very mainstream sounding, he's playing with very middle of the road genres. It's just a fucking brilliant record and really good for drinking whisky to and crying to when you've got a broken heart, which is what I did to it.

Keith Jarrett ***The Melody At Night, With You***
(ECM Records ECM 1675, CD, 1999) **£5**

I was in Moloko for nine years, we made four albums and then it came to an end. I was utterly petrified. I didn't know if I could be a solo artist. Matthew Herbert, who had done some remixes for Moloko, asked me to come in and do some tracks. I was too scared, but in the end, a friend shouted at me so I would do it. On the first day, he gave me this and it really helped me. I was so used to hearing basslines, grooves, bells and whistles and this was a great leveller, full of space. It's a really sad record, he made it when he was ill [with chronic fatigue syndrome]. He had to crawl to the piano to make music.

Soul II Soul ***Club Classics Vol. One***
(10 Records DIX 82, LP,1989) **£15**

This came after I'd collected Sonic Youth, Butthole Surfers and Jesus And Mary Chain. I was 16 and had my own apartment in Manchester. I had no money, was just drinking water when I went out, but I was going everywhere, all over the city, all week. I was going to reggae soundsystems, the Hacienda, grimy R&B clubs and acid house clubs and I was hearing DJs play rare groove. It was one big, amazing moment in UK music culture and Soul II Soul condensed all of that into this one record. I wore my copy out.

Alice Coltrane ***Journey In Satchidananda***
(Impulse! AS 9203, LP, US, gatefold, 1971) **£60**

The soundtrack to family life. We live in Ibiza, in a Balearic paradise, and Alice Coltrane and her music, especially this, fits perfectly because it's so sublime. I put it on, and the kids don't complain. It's a very intimate, personal record. It was recorded at the Coltranes' home studio in New York and the musicianship is sublime, too: Alice Coltrane, of course, but also Pharoah Sanders, Cecil McBee, Rashied Ali and Charlie Haden are all on it. Perfect.

Roxy Music ***Avalon***
(EG/Polydor EGHP 50, LP,1982) **£10**

This is what I'm listening to now in my house in Ibiza. It's not full season at the moment. There is a decadence and a dream-like quality but also something vaguely JG Ballard about it all, a white noise, and an encroaching darkness: this is the perfect record for the mood. I did a cover of Slave To Love [in 2008] and I've been very influenced by Bryan Ferry, that conversational style but also that demonic edge he has. I found myself channelling him on Kingdom Of Ends [on 2020's *Roisin Machine*].

Interview: Lois Wilson
Hit Parade ***is released by Ninja Tune on 8 September.***

Photo: (Roisin Murphy) Nik Pate

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10 OF THE BEST

This month: **Tex Mex**

Los Lobos ***Kiko*** (London / Slash 828 298-1, LP, Europe, 1992) **£40**

"The Wolves" may be known by many thanks to their multi-million selling cover of Ritchie Valens' *La Bamba* but, as is usually the case, this highly influential band offer far greater depth and variety than their big hit reveals. *Kiko* might be their defining statement, offering a surprisingly diverse sonic palette from quirky café music to sprightly, shuffling folk, mean rockers and country-inflected laments.

Texas Tornadoes ***Texas Tornadoes*** (Reprise 9 26251-2, CD, US, 1990) **£8**

"You've heard of New Kids On The Block," quipped singer and guitarist with the Texas Tornadoes, Freddy Fender, "we're the Old Guys On The Street." By the time of their 1990 debut album, the core members of the group had already enjoyed long and successful careers. Fender and his compañeros were in their fifties, with nothing to prove and half a lifetime of practice. This new project garnered the veterans major acclaim, worldwide tours, and a Grammy.

Sir Douglas Quintet ***Mendocino*** (Mercury 134 212 MCY, LP, UK, 1969) **£30**

A good case can be made for the Sir Douglas Quintet as the greatest and most influential Tex-Mex band of all, albeit not in the group's own lifetime, during which they achieved only modest success. The Quintet's renown has grown immeasurably since their initial, 'classic' years. Is the legend true that Houston producer Huey P. Meaux envisioned the group after noting a similarity between Beatles tracks and Cajun dance numbers? It doesn't matter, because that observation pretty much sums up the appeal of SDQ, as evidenced here.

Ritchie Valens ***Ritchie Valens*** (Del-Fi DFLP 1201, LP, US, 1959) **£40**

Where to start with Richard Steven Valenzuela, aka Ritchie Valens, an enormously talented musician who, at just 17, had already stunned the world and created a legacy which would entertain generations to come? As history (and Don McLean's *American Pie*) records, Valens never lived to see 18, dying in a plane crash which also claimed the lives of Buddy Holly and The Big Bopper. *La Bamba*, which Valens adapted from a Mexican folk tune, remains the highlight of this set, but there is more than ample proof here that his biggest hit was no fluke.

Santana ***Abraxas*** (CBS 64087, LP, UK, 1970) **£25**

Mexican-born Carlos Humberto Santana Barragán pioneered the art of mixing Latin rhythms with bluesy rock'n'roll and free-floating experimentation. It helped that he is a guitarist of rare talent, but that alone cannot account for the glorious, drifting, yet laser-focused music the band produced. Vision, skill, and the combination of disparate influences in a coherent whole make Santana special.

Los Lonely Boys ***Forgiven*** (Epic 88697174281, LP, US, 2008) **£60**

Musically, Los Lonely Boys serve up a relatively straightforward brew of Tex-Mex rock'n'roll, blues and soul. It's the details which make the difference. *Forgiven* is full of wonderful subtle embellishments which catch the ear. The band wear their influences on their collective sleeve, but that's not always a bad thing, and the siblings possess more than enough imagination to stamp their own mark.

Caifanes ***El Nervio Del Volcan*** (RCA 743212141122 CDL, CD, Mexico, 1994) **£15**

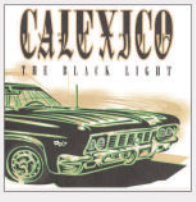
Perhaps the best way to describe this unique group from Mexico City is to cite some of their stated influences: The Cure, King Crimson and The Beatles, to name but a few. If you can imagine such a blend, you'll come close to Caifanes' moreish sound. This is a quite excellent set with oceans of depth. *El Nervio Del Volcan* was the band's fourth studio album, and their last before their break-up. A reconciliation followed, together with a new single and a promised new album, though the latter has yet to emerge.

Santa Sabina ***Babel*** (Culebra CDM 743213825724, CD, Mexico, 1996) **£20**

King Crimson's Adrian Belew served as producer on *Babel* for this fascinating Mexican rock band (and also for Caifanes – see elsewhere on this page). Indeed, you can hear shades of late-period Crimson in this set, but Santa Sabina are no mere copy-cats. *Babel* is a superbly imaginative album which veers from pulsing post-rock to delicate soundscapes.

Los Teen Tops ***Teen Tops*** (Columbia DCA-151, LP, Mexico, 1960) **£40**

The 50s US rock'n'roll explosion made big waves in Mexico. It wasn't long before a new breed of Mexican teenagers made their own version. Formed in 1959, Los Teen Tops soon graduated from Mexico City cafes singing in Spanish, not English. Listen out for fine adaptations of Jailhouse Rock and Good Golly Miss Molly, among many other wonderful cuts.



Calexico ***The Black Light*** (Quarterstick QS52, LP, US, 1998) **£30**

Calexico have kept the Tex-Mex sound alive and relevant. Their particular brand of thoughtful, simmering music displays all manner of influences, siding towards pulpy vibes yet with an inarguably classy veneer. Once you surrender yourself to the cinematic world encompassed by *The Black Light*, you will discover a dazzling suite of songs as the album requires that you listen to it as a piece in order to properly appreciate its merits.

Words: Chris Wheatley
Ritchie Valens – The Hits *limited edition is on WaxTime.*

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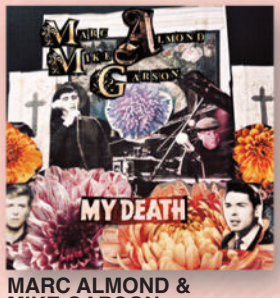

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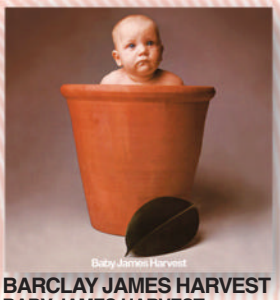

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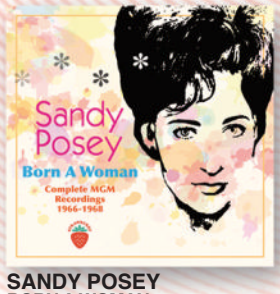

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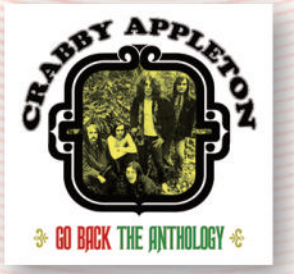

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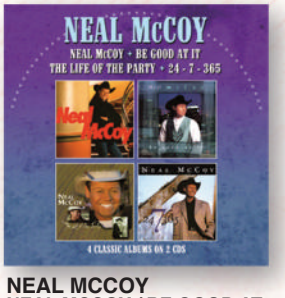

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